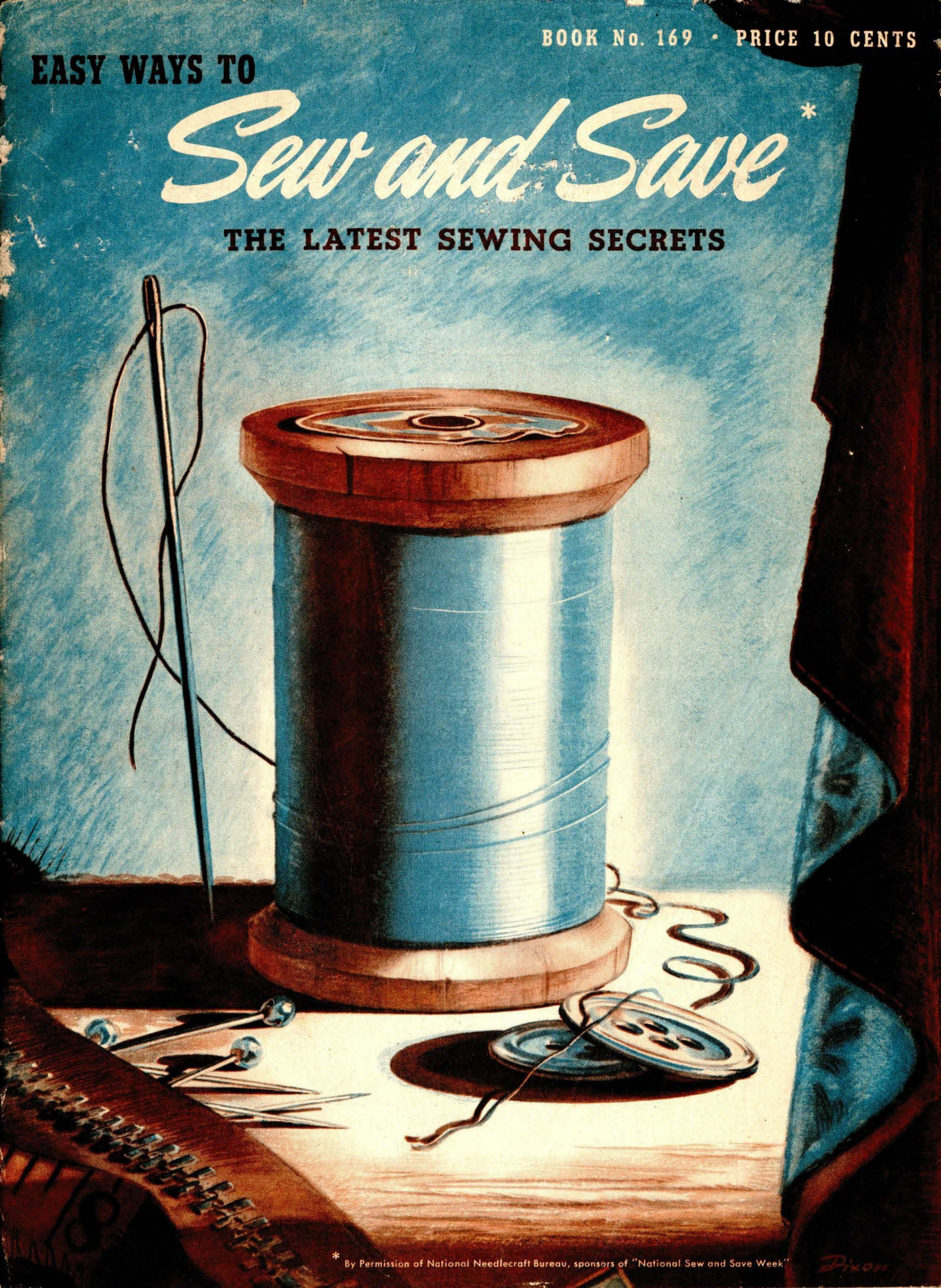
BOOK No. 169 · PRICE 10 CENTS

EASY WAYS TO

Sew and Save*

THE LATEST SEWING SECRETS



* By Permission of National Needlecraft Bureau, sponsors of "National Sew and Save Week"

A READY GUIDE TO

Thread and Needle Sizes

Your sewing will be easier and the results more satisfactory when you use threads and needles that are right in size both for the purpose and for the fabric. J. & P. Coats and Clark's O.N.T. threads are made for every purpose.

Best Six Cord Black & White Thread Sizes	Milward's Hand Needles	FABRIC and PURPOSE	Machine Needles	Machine Stitches per Inch
8 10 12	3 4	Heavy weaves of coating, suiting, ticking, sacking, tarpaulin, drilling, canvas. Wash uniforms and bedding supplies for hospitals and hotels.	Coarsest	8
16 20 24	4 5	Bed ticking, denim, awning materials, duck suits. Sewing on buttons and making buttonholes on children's underclothing and men's wash clothing.	Coarse	10 12
30 36 40	5 6	Slip covers and drapery fabrics, khaki, madras, muslin. Sewing on buttons and making buttonholes on medium weight fabrics. For collored fabrics use Heavy Duty Mercerized Thread.	Medium Coarse	12
50 60 70	6 7	Percale, gingham, cotton prints, linen and all general household use. For colored fabrics, light weight woolens and silks use Boilfast* Mercerized Sewing Thread.	Medium	14
80 90	8 9	Voiles, lawns, dimities and all lightweight cotton fabrics. For colored fabrics use Boilfast* Mercerized Sewing Thread.	Medium Fine	16 18
100	10	Organdie, batiste, chiffon, georgette and sheer cotton and silk fabrics. Suitable for making lingerie and infants' clothes. For colored fabrics use Boilfast* Mercerized Sewing Thread. *Trade Mark	Fine	20

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Foreword

In this generation what every woman knows is the value of a smart, well-groomed appearance. The modern woman is demanding . . . she wants her clothes to fit well . . . she loves fine fabrics . . . but she is resourceful and practical. The limitations of her budget are a challenge. This book has been prepared to show what a normal amount of initiative and skill can do. Read carefully the opening page "Steps in Making a Simple Dress," and see how easy the process becomes when it is taken one step at a time and in the correct sequence.

Because the modern woman must budget her time as well as her income, short simple explanations with detailed illustrations have been used to amplify each step. Care has been taken to emphasize the use to which a construction is adapted. A glance is enough to determine the suitable finish.

Good workmanship demands the most efficient tools. Helpful and useful suggestions may be found under "Good Sewing Equipment—Your Best Ally."

Difficulties vanish with knowledge. Skill comes with practice. The pride of accomplishment and the pleasure of feeling well dressed may be intangible results, but they are no less real than actual savings in dollars and cents.

Make a Dress IN FIFTEEN EASY STEPS

1. Choose your pattern and fabric.
2. Select your notions, such as, a matching shade of J. & P. Coats or Clark's O.N.T. Mercerized Sewing thread, a Crown Zipper, seam binding and the trimmings suitable for your garment.
3. Adjust the pattern to your figure, then pin it to the fabric and cut out the dress.
4. Mark stitching and seam lines on fabric before removing pattern.
5. Baste, stitch and press darts, pleats and other sewing details, such as pockets and buttonholes. These should be completed before the pieces of the dress are joined. Remove all basting threads before pressing.
6. Baste shoulder and underarm seams of blouse, side seams of skirt and sleeve seams. Pin blouse and skirt together at the waistline.
7. Try on dress and make the necessary adjustment. Then try on sleeve and "hang" sleeve from correct armhole line. Indicate waistline on blouse before you unpin blouse and skirt.
8. Fold blouse at center front and center back. Make the waistline even between these two points. This is most important to insure correct fitting.
9. Stitch blouse on final basted seamlines, allowing for placket closing at left seam. Press seams and finish neckline.
10. Stitch and press sleeve seam and baste sleeve in blouse. Try on blouse to adjust sleeve at top and bottom. Finish and press seam allowances together away from neckline.
11. Stitch and press skirt seams, leaving placket opening at left seam.
12. Apply skirt to blouse, matching at center back and front. Start at these points and pin toward the underarm seams, adjusting any fullness as necessary.
13. Baste and stitch Crown Zipper in side placket.
14. Try on dress and measure for hem. Turn up hem and finish by hand.
15. Give your dress a final pressing, and it is ready to wear.

PATTERN
FABRIC
NOTIONS

Selection

Your Pattern

The choice of pattern will be determined by the occasion, your wardrobe, and your budget. The beginner will do well to select a simple, becoming design that has no special difficulties of fit or finish. For a first attempt the shirtwaist dress is recommended because it has smart lines and it is suitable to both the young girl and the matron.

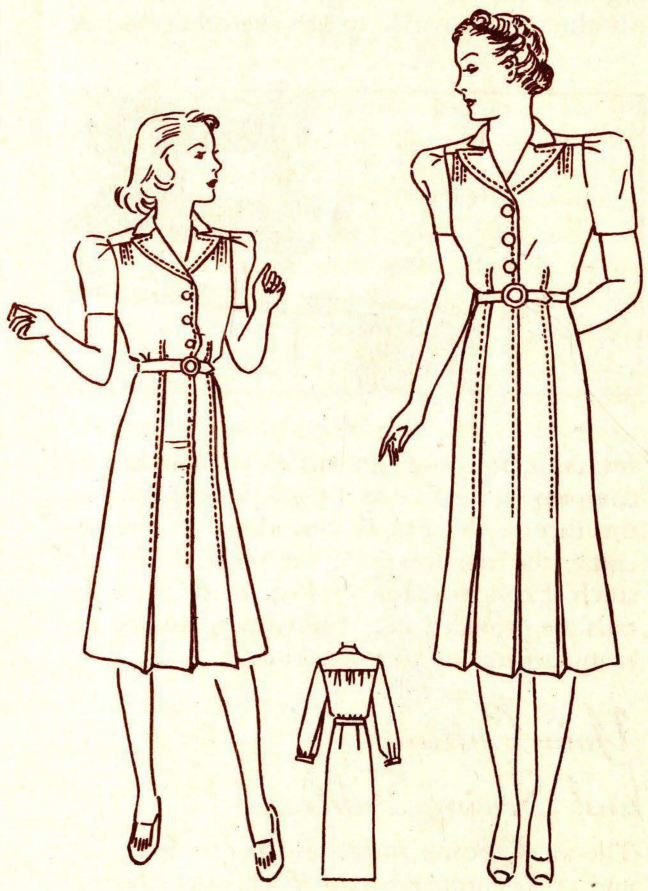
For successful dressmaking, the correct size of a pattern is essential. A tape measure held over the bust and hips with ease so that the finger may be slipped under it, but drawn more snugly over the waist, will give your correct measurement. Check these details with the information given on every pattern envelope. If your measurements differ in a marked degree from the standard, it is advisable to choose according to bust measurement, as the adjustment of the skirt is a comparatively simple matter.

Selecting the Fabric

On the back of the pattern envelope you will find a list of selected materials as well as a chart of yardage requirements. Pattern companies employ expert stylists to plan these details for your guidance. A firmly woven fabric will prove most satisfactory for the novice since it cuts easily and will not fray or pull. Choose a solid color or a print with a small all-over pattern rather than checks or stripes which require matching at the seams.

Notions

For your convenience most patterns list the necessary notions. There is a chart at the beginning of this book to guide your purchase of thread. It must be a shade darker than the fabric because thread appears lighter off the spool. Since no one wants to be *dated,* the smart smooth-fitting dress calls for a zipper in the placket opening. The bridge top stop style found in Crown Zippers is particularly acceptable for this purpose. Buttons, snaps, seam binding, and possibly Bias Trim should complete the picture.



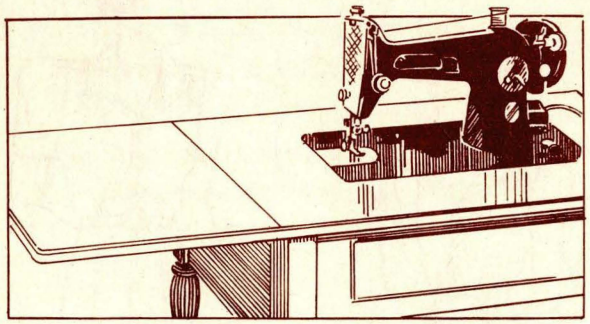
Good Sewing Tools ARE BEST

Where Do You Sew?

Sewing materials should be concentrated in one place, for efficiency like honesty is the best policy. Time and temper are spared, and no irritating delays interfere with the work in hand. Depending upon the size of your home, the space may vary from a drawer or suit case to a whole room.

Your Sewing Machine

Your sewing machine is your greatest asset. Any effort spent in learning to know it thoroughly and care for it properly will be more than repaid. The numerous attachments, while saving time and labor, produce a professional finish almost impossible to achieve otherwise. A



few *musts* for beginners include the necessity of conforming the size of the needle to the size of the thread, the proper threading of the machine, the regulation of the tension and the stitch. Explicit instructions on all of these details are provided in a manual prepared by the manufacturer of your machine.

Your Cutting and Sewing Table

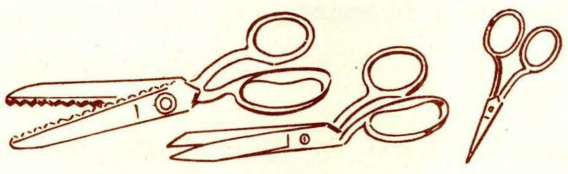
The ideal cutting surface is smooth, firm, flat, and at the proper height to prevent stooping while working. You will no doubt have to be satisfied to use your largest table, supplemented by a bridge table or even a chair, to lay out your pattern on your fabric. On the market now is a very convenient cutting board made of composition and so designed that it can be folded and put away when not in use. It may be opened and used on the floor, on a bed, or in fact, on any flat surface steady enough to support it. Neither shears, tracing wheel, nor pins will mar it. Another useful arrangement may be easily rigged up by the home carpenter. A board, measuring about 40 x 72 inches and covered with oilcloth, may be attached to a wall at the proper height by means of hinges and dropped down when not in use.

A comfortable chair which fits the table on which you have placed all of your sewing materials will eliminate the tiresome necessity of stooping over your work.

Proper lighting will speed your work and protect your eyes. An adjustable lighting fixture is a necessity, but whether the light is natural or artificial, it should come from the left. At this time it would not be amiss to remind you that, if your machine is not equipped with an electric light, a small attachment may be purchased and used with great profit.

Your Cutting Tools

Buy the best shears and scissors you can afford. You will not regret the investment. Shears have a bow handle in which two fingers may be inserted, thus producing greater leverage. Scissors have ring handles, and therefore only the thumb and one finger are used. Have your shears and scissors sharpened at least once a

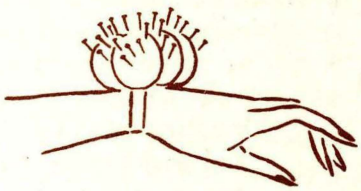


year. Keep them clean, as dust and dirt dulls them rapidly. Apply frequently a drop of oil at the joint to keep them running freely. Cutting any foreign material will impair the edge, so it is advisable to keep another pair for general household uses.

Pinking shears are excellent for trimming seams and for cutting lightweight dress materials. They are very carefully adjusted and must not be subjected to undue pressure.

Dressmaker shears have bent handles to prevent lifting fabric from the table. They should be at least eight inches in length and heavy enough to insure long clean strokes.

Scissors are lighter than shears and have sharp points. A pair 5 or 6 inches in length will be invaluable for cutting buttonholes, for ripping seams, and for snipping thread.

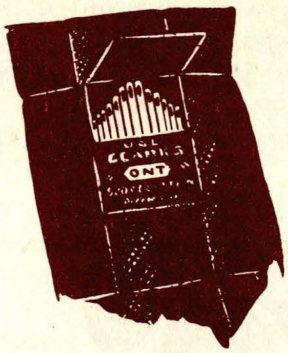


Pins and Cushions to Hold Them

Buy brass dressmaker pins, sizes 5 or 6, by the half pound box. Pins which are not of good quality will mark the fabric in which they are used. The most convenient method of using pins is to have a small pin cushion held at the wrist by an elastic, thus leaving both hands free.

And Needles

Penny wise and pound foolish was never so true as when applied to any fancied economy in buying needles. To secure the best results you must use needles of superior materials. Milward's needles, made of hand ground steel, have a smoothly finished eye which prevents the thread from fraying and a sharp, smooth point which does not catch in the fabric. Needles may be sharpened by pushing them through an emery, often made in the shape of a small strawberry, but they will rust if allowed to remain sticking in it. The exact sizes of both sewing and machine needles suitable for various purposes are indicated in the chart on the inside front cover of this book.

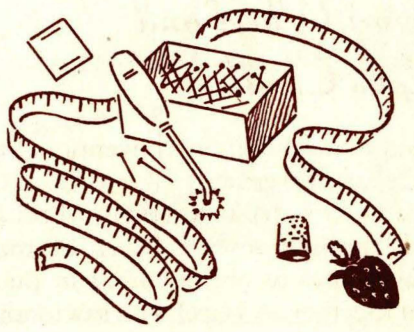


Thimble

A thimble protects your finger while enabling you to sew more quickly and easily. Silver, celluloid, or chromium-plated finishes are the best materials since they leave no stain. Choose one of light weight that fits your middle finger.

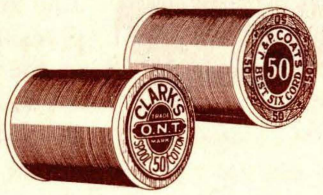
Tape Measure, Yardstick, Ruler, and Hem Gauge

Careful measurement takes the guess out of sewing and makes good fit possible even for the beginner. An oilcloth tape measure which can be read from either end is the most practical. A 6-inch ruler with markings for the fraction of an inch will serve many purposes where a longer measure would be cumbersome. The newest ones are transparent, making it possible to see the grain of the fabric through the ruler. The yardstick is used for measuring fabric and for marking long straight lines. It has been incorporated also into a very handy and inexpensive device called a skirt marker. Place the guide



one half inch above the desired length for the skirt, press the bulb as you slowly turn, and the marking powder will clearly indicate the hemline. The hem gauge has a sliding indicator and is scaled up to a four inch hem.

Threads



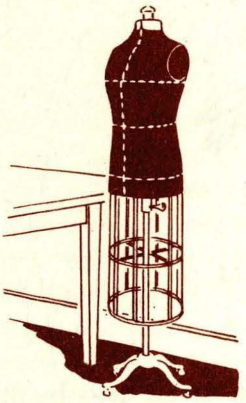
Thread should be selected according to the use you plan to make of it. We recommend SIX CORD SPOOL COTTON, MERCERIZED SEWING THREAD and SPOOL SILK. Silk may be used for fabric which has a high lustre, as satin, for fabric which marks easily, as velvet, and also for silk, wool, and rayon. However, we advise mercerized thread for these fabrics as well as for colored cottons and linens. For general sewing, the strength and durability of CLARK'S O.N.T. or J. & P. COATS BEST SIX CORD, in white or black, is traditional in almost every household. For basting medium and lightweight fabrics you may use BEST SIX CORD, in numbers 50, 60, 70. Letter Brand Basting Cotton comes in these sizes in white, but many prefer to use a contrasting shade of a mercerized sewing thread, thus using odds and ends of colors not in general use. Specific directions on the sizes and types of thread will be found in the chart on the inside front cover. Procure at your notions counter a convenient rack to keep your spools in order.

Tracing Wheel and Tailor's Chalk

For speed in marking, the conventional tailor's tacks are often replaced by either a tracing wheel or tailor's chalk. A tracing wheel is used to mark through several layers of material, such guide lines as are necessary in putting a garment together. A wheel with sawtooth edges shows more visible impressions than one having needlepoint teeth. Do not use on a table without a tracing pad made of many layers of newspaper to protect the surface. Tailor's chalk is used because of its distinct markings. There are two kinds, wax for marking wool and a chalky substance for marking silk and cotton. The former will disappear upon application of a medium warm iron, and the latter will rub out.

A Dress Form

A dress form will help the homesewer who fits her own clothes to secure that professional touch so desirable to all of us. By this means both right and left sides of the garment may have exactly the same measurements. Buy a bust form on a standard with a bust measurement one size smaller than your own. Make or buy a muslin foundation and mark clearly your own waistline, neckline, and armhole line. Slip it over the form and pad until it conforms perfectly to your figure.



Oh Say... Can You See?

You can fit your dress very well if you have a full length mirror supplemented by a large hand mirror to give a proper back view. For real sewing success, consider these indispensable to your equipment. At a small cost such a glass may be bought and placed on a closet door with a molding.

EQUIPMENT FOR *Pressing*

Pressing is an important part of good sewing *not a finishing touch.* Each part of the garment should be pressed after it has been stitched and the bastings removed. For pressing you should have:

An Electric Iron with a rubber covered cord. Many of the new irons have an arrangement which adjusts the heat to various types of material. Regulation is especially necessary in the case of synthetic fabrics where excessive heat will damage the fabric. The steam iron recently brought into general use has many new and valuable assets for the home sewer. It steams as it presses, eliminating the necessity of using pressing cloths. There is no danger of scorching. It leaves no sheen on the right side of the fabric. It may also be used for steam pressing velvets.

An Ironing Board, which should be well padded and provided with removable slip covers. These are made from heavy unbleached muslin with ties and binding of Bias Trim. They are fitted securely to the board by inserting elastic at each end of the cover. Frequent launderings will prevent any possibility of soiling material while pressing.

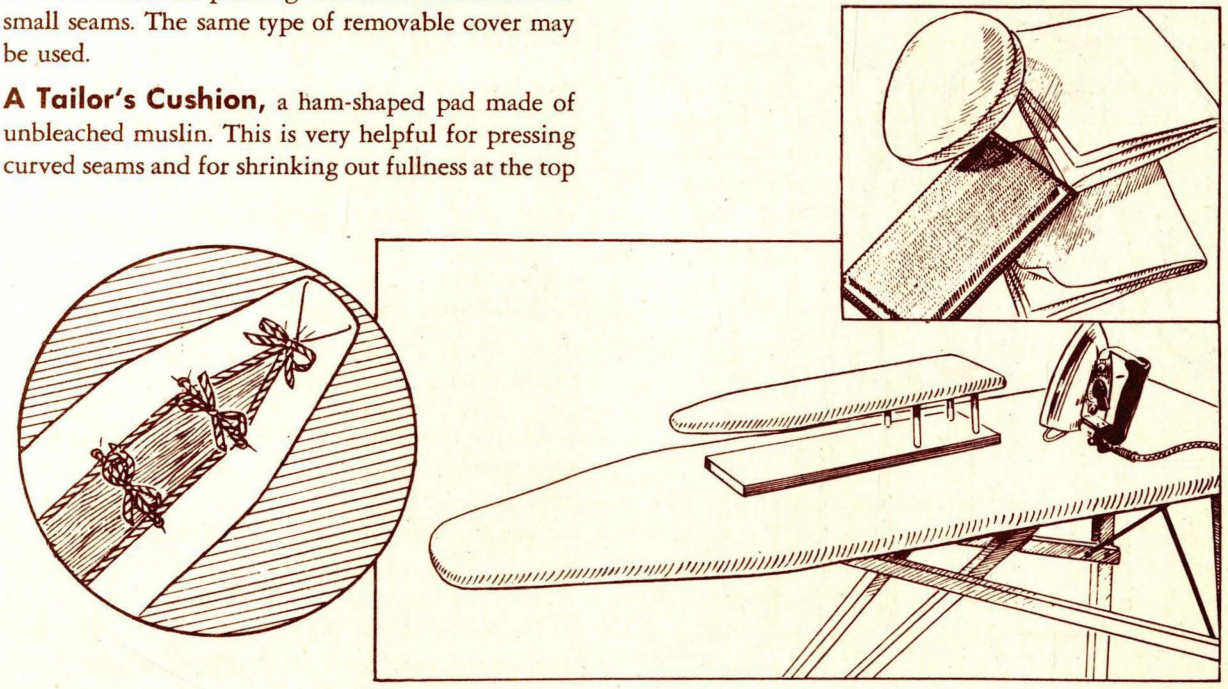
A Sleeve Board, which is small and well padded. This facilitates the pressing of sleeve seams and other small seams. The same type of removable cover may be used.

A Tailor's Cushion, a ham-shaped pad made of unbleached muslin. This is very helpful for pressing curved seams and for shrinking out fullness at the top of the sleeves. It may be purchased at your notions department or made of two ovals of cloth about 18 inches long. Be sure all sizing has been removed from material by washing. Sew together, leaving a small opening where stuffing may be inserted. A small pyramid or triangular-shaped cushion is invaluable for short darts, especially those at the top of the sleeve.

A Needle Board, for pressing velvet or other pile materials. This is a board with wires set in the top to keep the pile from crushing. Since it is used so seldom, this is not an essential piece of equipment. There is a very simple method by which the average person may steam velvet. Cover with a damp press cloth a hot iron standing on end. After the seams have been opened, the wrong side of the material should be passed over the steaming press cloth. Hold material loosely so that it will not mark.

Press Cloths of which at least three are necessary, cheesecloth for cotton, canvas for wool, and thin silk or muslin for silk. All sizing should be removed before use.

A Basin and Sponge complete the equipment necessary to get the best results from pressing.

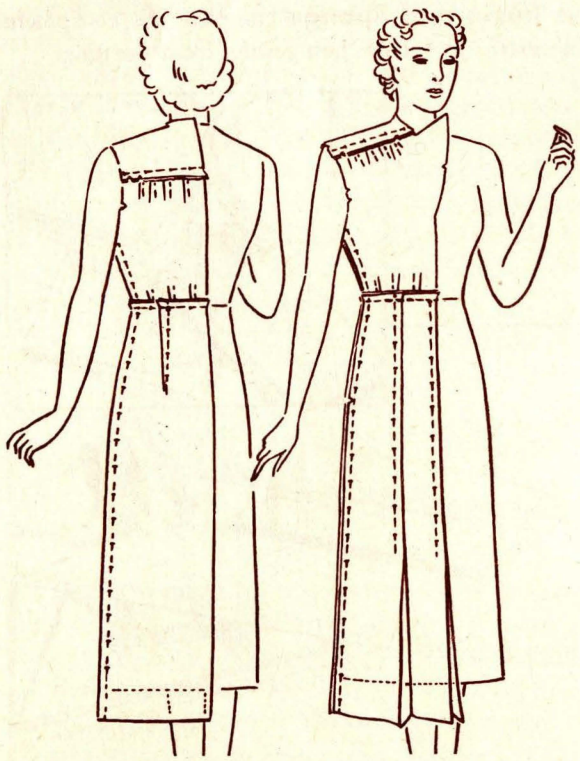


Fitting the Pattern
TO YOUR FIGURE

Select the pieces of your pattern which are necessary for the version you intend to make. Mark each piece in pencil with the correct name, as "front skirt," "back blouse." This will save time in fitting and cutting (see illustration on page 10).

How to Adjust the Pattern

Although you have purchased a pattern as near your size as possible, many factors may change it. It is best to test the pattern by pinning it together and trying it on. Use the construction guide to pin in pleats, darts, and hems. Gathered sections may be folded in small pleats to save the paper. Pay special attention to the seam allowances. They are always clearly marked on any pattern. Pin seam line to seam line. Place the pins parallel to the seams. To prevent tearing, do not pin too close to the armhole on the underarm seam of the blouse or sleeve. Waist and skirt may be pinned together. Try on the sleeve, pinning seam line to seam line on the upper half of the sleeve cap only. Notice the marks indicating the lengthwise grain (the straight of the goods). Make slashes or tucks on the grain line. Try on the pattern with dress removed to see what alterations are needed, if any. If they are made with care, there will be very little difficulty in fitting the dress after it has been cut. Directions for making the most ordinary adjustments are given in the following sections.



If You Have a Fat Upper Arm

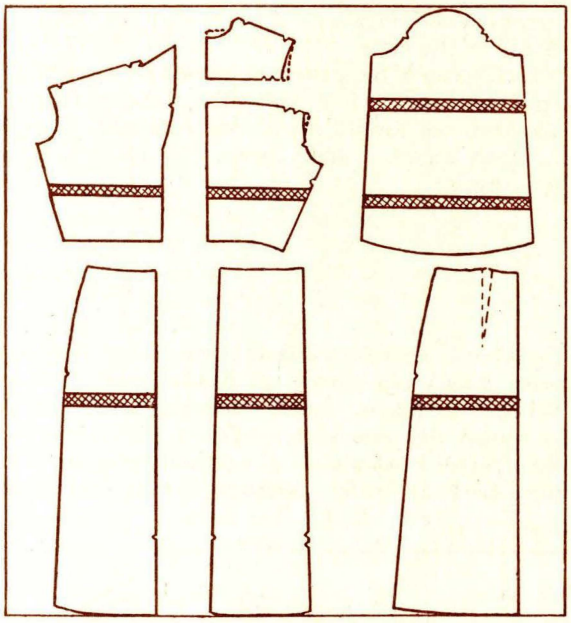
The cap (curve at the top) of the sleeve may not quite reach the armhole seam line. If this is so, increase the height of the sleeve cap from ½ to 1 inch.

If You Are Round Shouldered

Make certain that the neck seam line at center back easily reaches the base of the neck. If not, cut neck curve at center back from ¼ to ⅜ inches higher than the pattern. Then measure the width of the pattern from the center back to the armhole, about 3½ to 4½ inches down from the base of the neck. A flatter armhole curve should be drawn on the tissue from the point of the shoulder down to the underarm curve.

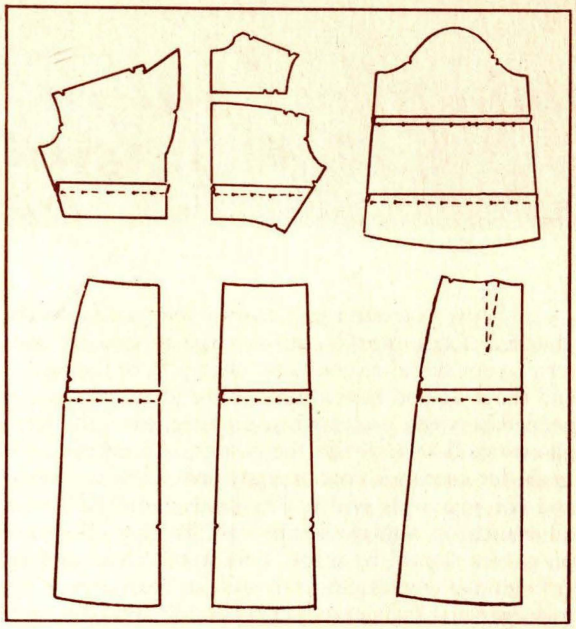
If You Are Short

When the pattern is being fitted, hold the pattern, at mark indicating the waistline, to the normal waistline of your figure. Shorten the pattern by folding and pinning a pleat above the waistline and below the hipline. If only the skirt is too long, it may be shortened slightly by turning it up evenly around the bottom. A skirt which has a pleat should be shortened above the pleat. Your sleeve may be made shorter by folds taken in the pattern above and below the elbow as required.



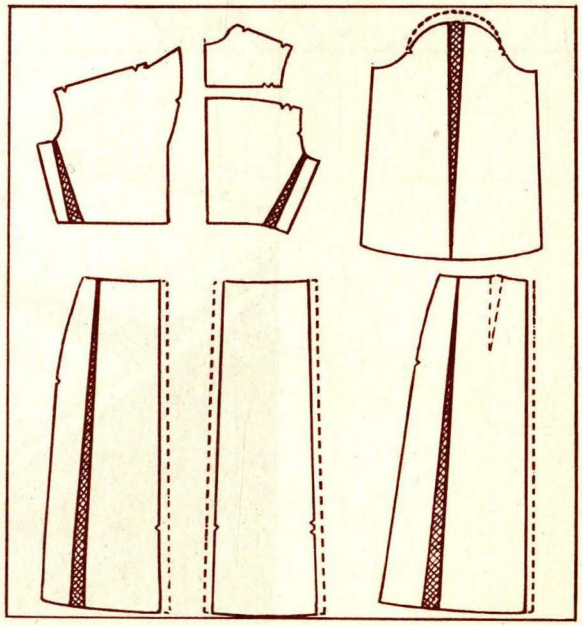
If You Are a 'Stylish Stout'

When a pattern is not wide enough, cut the pieces from the lower edge up to the shoulder seam, spreading them apart as far as is needed and pin tissue or other paper under the opening. This will make the bust, waist, and hip measurements larger. The skirt alone may be slashed to increase the hip measurement, and only the waist need be slashed for the person who requires width across the bust. The sleeve pattern may be slashed for extra width. Do not try to make a pattern larger by 'allowing' extra material around the edges in cutting. This will cause the neck or armholes to be too large.



If You Are Tall

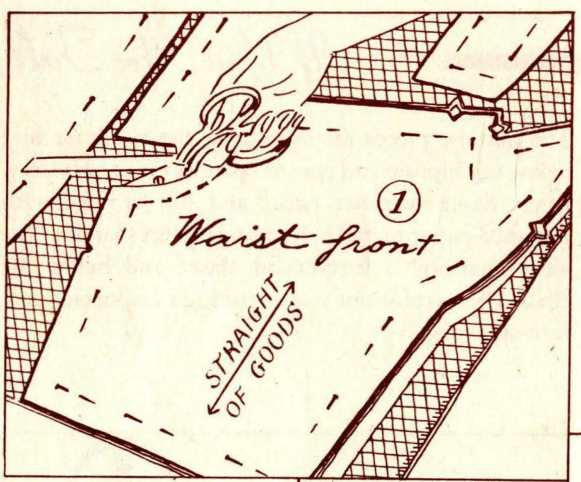
The pattern pieces are cut above the waistline and below the hipline and spread apart as far as necessary. Insert tissue or other paper and pin or tape with gummed paper to make the pattern pieces longer. The sleeve pattern is lengthened above and below the elbow. Be careful not to cut through important pattern symbols.



Pinning the Pattern
TO THE FABRIC

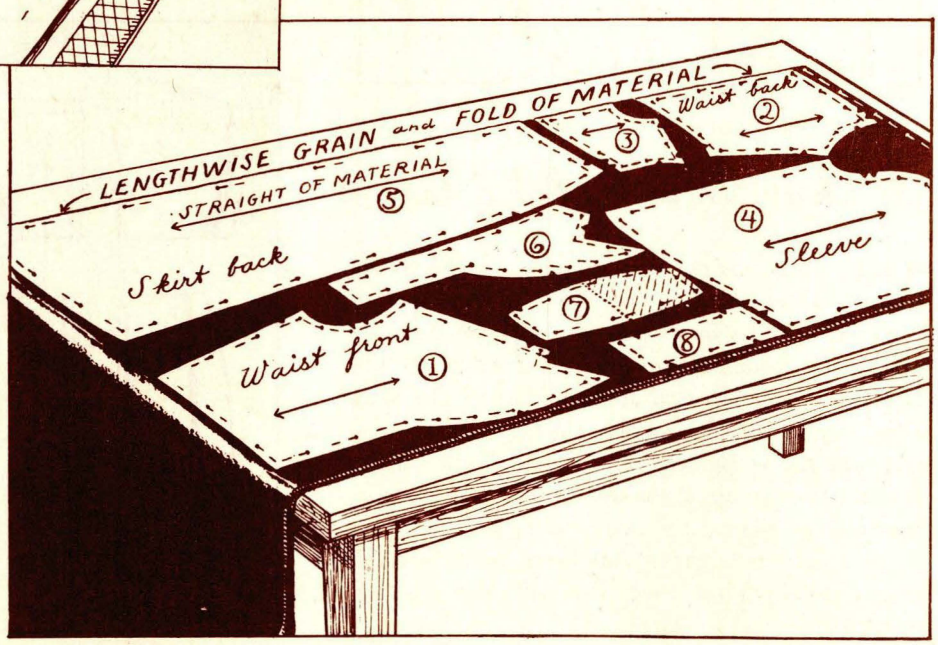
Now you are ready to pin the pieces on the material. Examine the cutting chart to find the pattern layout suited to your size, the width of the fabric, and the style you have chosen. No additional space is needed between pieces when pinning, since the seam allowance is included in the pattern. An exception is made for cutting a coat or a garment of heavy fabric and for materials which fray easily, when a 1-inch allowance on straight seams and ¾-inch allowance on curves should be made. Follow the chart exactly. A beginner who attempts to shift or rearrange is apt to forget that the sleeves cut separately must be made to fit opposite arms. Your fabric must be straight, *crosswise* as well as lengthwise. Tear a firmly woven fabric from selvedge to selvedge at the top end only. On a sheer fabric draw a crosswise thread and cut on this line. Remove all wrinkles and creases from the fabric. Pin every piece before cutting. Be sure that the perforations on the pattern which indicate the grain are laid *exactly* on the grain and are pinned to it. "On the grain" means straight with a lengthwise or crosswise thread. The distances from the top and bottom of the lengthwise grain mark to the selvedge should be the same.

Each piece of the pattern is pinned on the straight lengthwise grain line first. Then the pattern is smoothed out toward the nearest edge and pins put in, closer together along curves than along straight long seams.



Cutting

Use your dressmakers shears for cutting. They will make long clean strokes on firmly pinned fabrics. When you come to a notch, cut it out rather than in, as shown on your pattern. Other alternatives are marking with tailor's tacks or carbon paper and tracing wheel. The seam allowance is thus kept intact.



BEFORE STITCHING

Mark the Fabric

Do not remove the pattern pieces from the fabric until each piece has been marked for stitching and is about to be basted. Before basting there are a few necessary preliminaries.

1. Mark all perforations which indicate seams, darts, pleats, pocket, and buttonhole locations. There are several methods of marking perforations: tailor's tacks, carbon paper with tracing wheel, chalked thread.

To make tailor's tacks, use a double thread, make a looped back stitch in each perforation and join perforations with a basting stitch. Clip the latter and remove pattern. Separate the two thicknesses of the fabric and cut the threads.

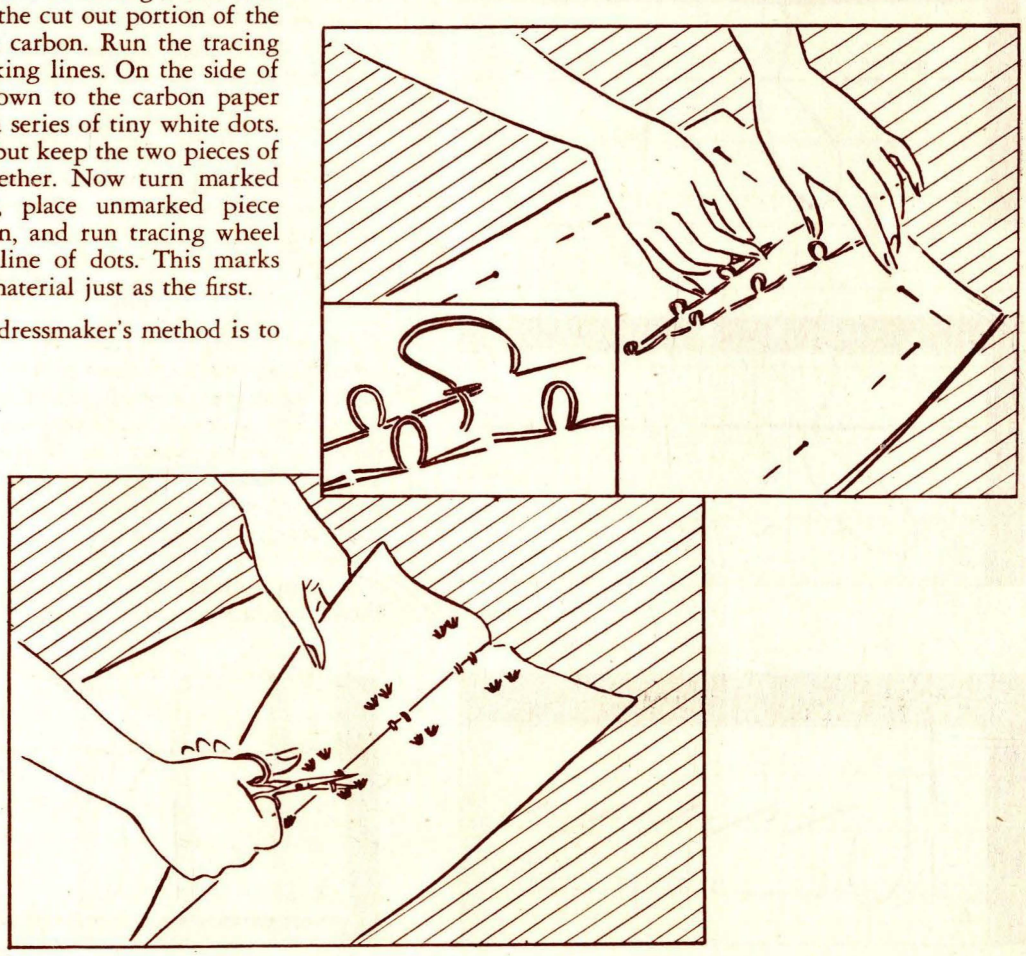
To trace with carbon paper, fasten a piece of white carbon to a card table or tracing board with wax side up. Lay the cut out portion of the garment over the carbon. Run the tracing wheel along marking lines. On the side of the fabric face down to the carbon paper the lines will be a series of tiny white dots. Remove pattern, but keep the two pieces of cloth pinned together. Now turn marked piece uppermost, place unmarked piece against the carbon, and run tracing wheel along the white line of dots. This marks second piece of material just as the first.

An acceptable dressmaker's method is to chalk a short thread and draw it through the perforations. Renew the chalk at every six or eight inches of marking.

2. Run a marking basting along all center folds, whether back, front, collar, skirt, or yoke. Always consult pattern directions to find out what perforations indicate the center front when the garment has a front closing. Mark the center line from neck to hem on both fronts.

3. Clip all corners of fabric which are to be turned under in basting. (See pattern directions.)

4. Do not remove the pieces of the pattern from the fabric until you are ready to work with it.

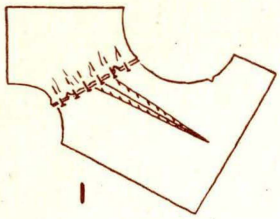


Basting YOUR WAY TO SUCCESS

Basting is used to hold fabric in place for fitting, machine stitching, or other finishing.

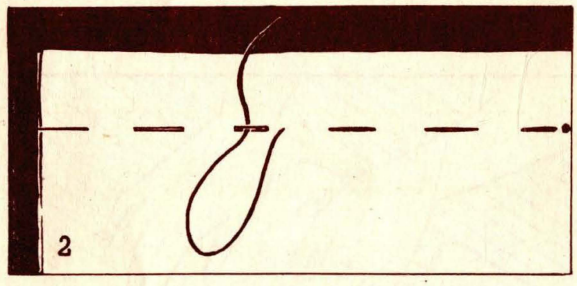
To avoid strain on the material, place your work on a smooth flat surface adjusted to your height. Then as you pin in preparation for basting, use a light touch. Pin the matching notches and seam lines together.

A sleeve or back shoulder seam is always larger than the part of the garment to which it is to be joined, yet it may not have enough extra fullness to be gathered or shirred. This fullness should be 'eased in' by spacing the full edge evenly when pinning and pulling shorter edge slightly to fit. (Ill. 1)


1

For correct basting follow these rules.

1. Pin seam lines together before basting.
2. Begin basting with a single knotted thread.
3. Always clip seams whenever necessary so that material lies perfectly flat.
4. When removing bastings, clip stitches at short intervals so that they will not draw the material.
5. For edge-stitched seams, first baste turned down seam allowance, then apply this prepared edge to the other part of the garment.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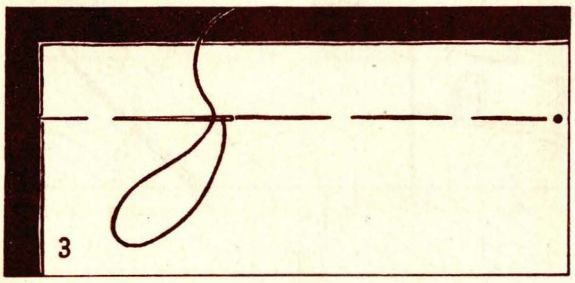
(Ill. 2) **Even Basting**

A firm basting for fitting or stitching. Even stitches about ½ inch long.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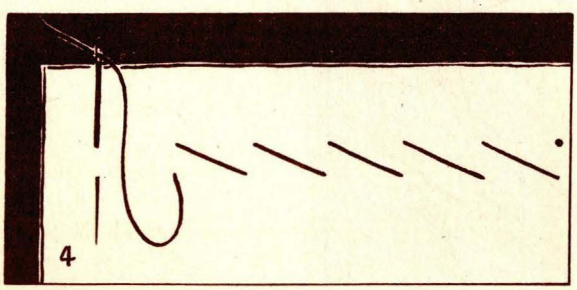
(Ill. 3) **Uneven Basting**

A quick guide line for machine stitching where there is no strain. Two sizes of basting stitches are used, a long stitch with a short stitch following, both stitches taken on the needle at once.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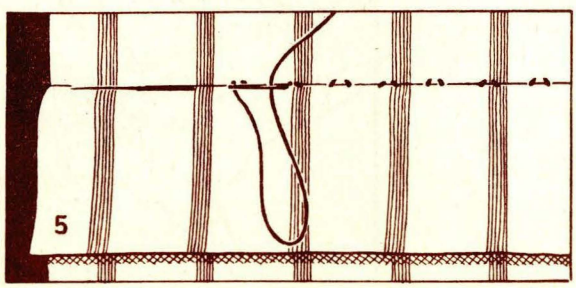
(Ill. 4) **Diagonal Basting**

Used for holding together two thicknesses of material. Slanting stitches on top side of fabric and straight up and down on under thickness.

(Ill. 5) **Slip Basting**

Used when stripes or plaids are to be matched and when fitting has been done on the right side. When matching stripes or plaids, take the right side of one piece, fold under the indicated seam allowance. Pin this fold on the seam line of the adjoining piece keeping the stripes exactly in line. Slip needle along in fold of upper layer, draw it through, then take short stitch in under layer.

Alterations are generally made on the right side. Pin them, indicate new lines with chalk, and catch them together with slip basting.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STITCHING YOUR *Seams*

*B*efore stitching the seams, test the machine stitch and tension on a sample piece of the fabric you are using. The correct size of needle and thread is as important for machine stitching as it is for hand sewing. Too heavy thread makes a stiff seam. Thread which is too fine will not hold. Consult the chart on the inside front cover for correct needle and thread sizes to use with your fabric.

The plain seam may be called the basic seam. With one or another of its variety of finishes, it may be used on every type of fabric or garment. Your choice will be governed by the perfection of finish you desire, the amount of time at your disposal, the strain to which the seam will be subjected.

In addition, there are two special seams with a definite purpose and a few others which are decorative.

A Plain Seam

is made by stitching two pieces of fabric on the wrong side of the garment. Immediately upon completing this operation, remove bastings, press open, and finish in any one of the following ways. (Ill. 6)

Pinked Seam

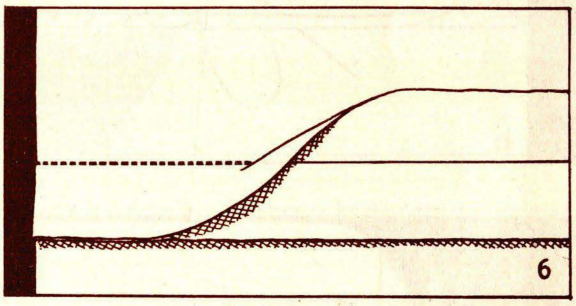
Good for fabrics which do not fray easily. Trim a plain seam with pinking shears at equal distance from the seam lines. (See Illus. 131, Page 44.)

Overcast Seam (Ill. 7)

Stronger than the pinked seam. Useful for finishing all kinds of edges. Trim raw edge and finish with slanting stitches over cut edge. To prevent additional fraying, take stitches from right to left with the grain of the fabric. Make your stitches firm, short, and about ¼ inch apart. The seams at the waistline and armhole are overcast together to prevent bulkiness. Note that curved seams must be clipped so as to lie flat before overcasting.

Stitched Seam (Ill. 8)

Especially adapted to long straight seams. Turn under raw edges and stitch at an even distance from edge of the seam allowance. Heavy woolen fabric should be stitched on the edge without turning and pinked close to stitching line.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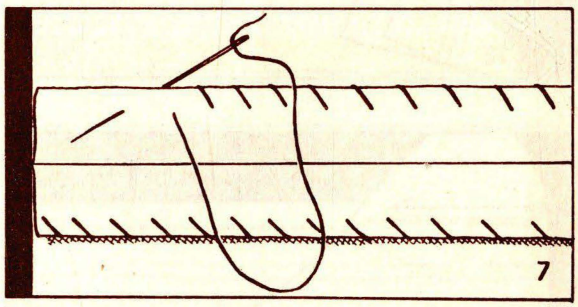
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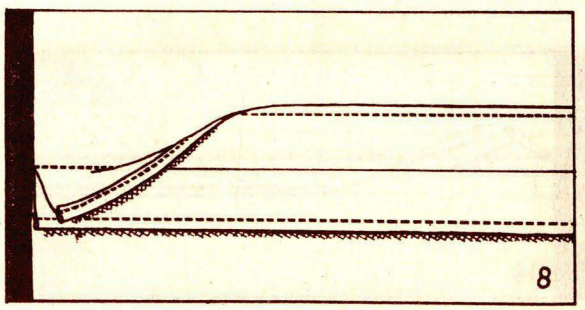
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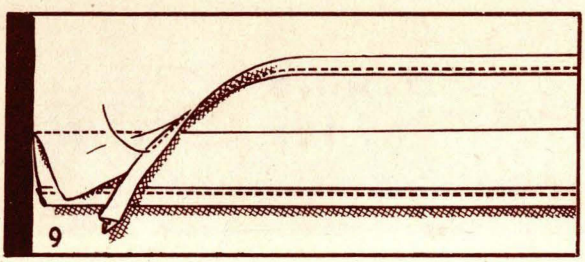
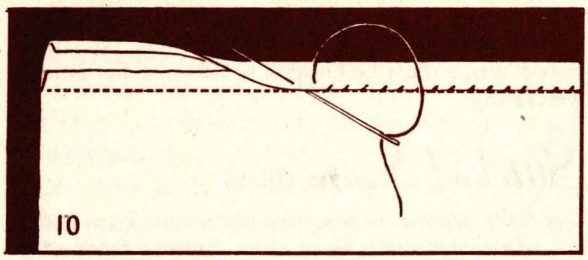


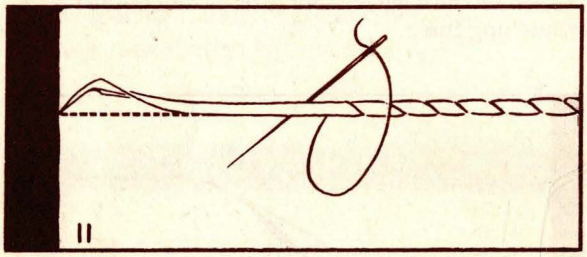
Bound Seam (Ill. 9)

Recommended for unlined coats or jackets. Use silk seam binding for silk, acetates, and wools, and cotton Bias Trim for cotton or linen fabrics. Fold slightly to one side of center and baste seam binding of Bias Trim to raw edges and stitch close to edge.



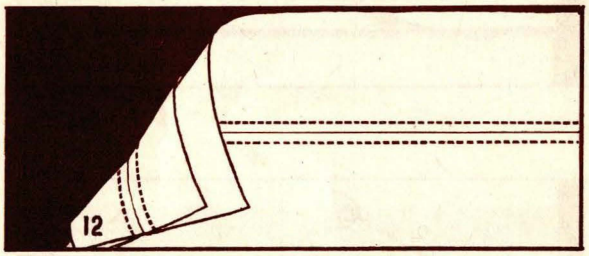
Hemmed Fell Seam (Ill. 10)

Used as a finish for light fabrics, such as nainsook, batiste, and wash silks. One edge of plain seam is trimmed to within ⅛ inch of the stitching. The other edge is turned down and folded over to meet the line of stitching. Then hem down by hand.



Rolled Seam (Ill. 11)

Used on very sheer fabrics such as chiffon, ninon, or batiste. Press edges of plain seam together. Trim to a width of ¼ inch or less. Roll the fabric toward you between the thumb and forefinger. Whip with small stitches from right to left, rolling fabric as you sew.

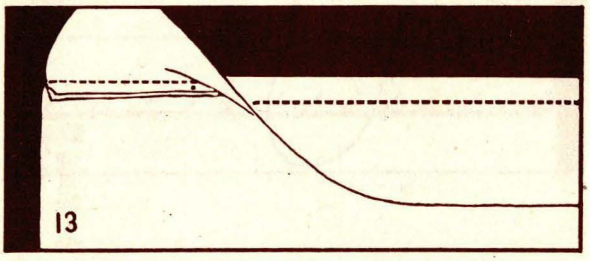


Double Stitched Seam (Ill. 12)

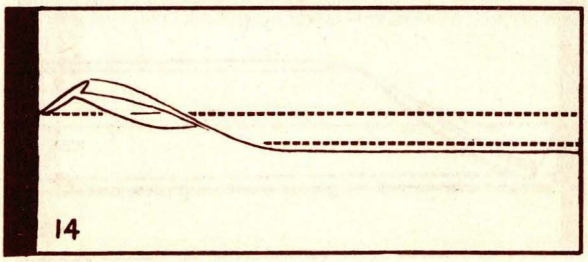
Tailored seam used especially on gored skirts. Add a row of stitching on the right side to both sides of the stitched seam. Clip curved seams before stitching.

The Special Purpose Seam

is made by first stitching the two edges of fabric together on the *right side.* It must be pressed open and may be finished in either one of the following ways, according to the use for which it is intended.



French Seam (Ill. 13). *A strong seam especially adapted for long straight seams on sheer fabric garments that do not have any particular fitting problems but need frequent launderings, as lingerie and baby clothes.* Trim seam to ⅛ inch or less from stitching line. Turn to wrong side and hand sew or machine stitch. The finished seam should not be wider than ⅛ inch.



Flat Fell or Stitched Fell Seam (Ill. 14). *Strong tailored seam for tailored blouses or men's shirts.* Trim one edge to within ⅛ inch of stitching. Crease the other edge over to enclose this seam and stitch flat to garment. The finished width is usually ¼ inch.

used to trim simple dresses. They are usually recommended in the pattern directions and may be employed at the discretion of the sewer.

Piped Seam (Ill. 15). *Bias Trim stitched into a plain seam for decoration.* Baste Bias Trim, doubled, to right side of material with fold ⅛ inch or less inside of seam line. Baste this in place on seam line. Apply the other piece of material as you would for a regular seam. Use basting line as guide for stitching. To make a tailored finish, add a line of stitching on the right side of dress close to the edge.

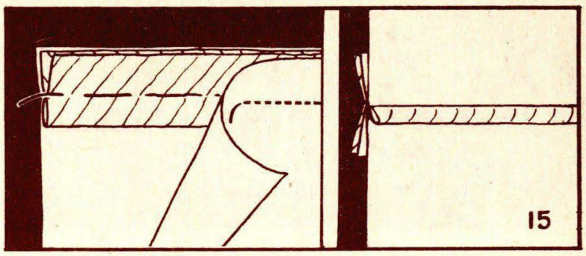
Corded Seam (Ill. 16). *Similar to a piped seam and even more decorative for collars and cuffs.* Cording is made of cable cord covered with Bias Trim. Buy cable cord the width you require the corded edge to be. Insert cord in Bias Trim and stitch closely with machine cording foot. Apply as you would piping, except that final stitching of seam must be done with machine cording foot.

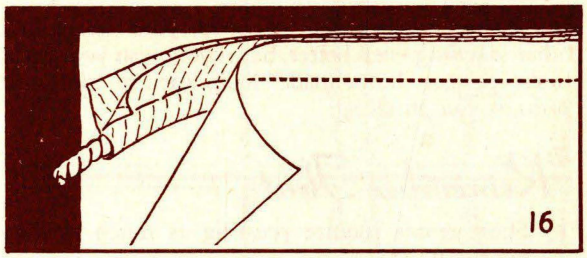
Top Stitched Seam (Ill. 17). *This seam is generally advised for joining waist and skirt.* One edge is turned under the amount of the seam allowance and basted. The basted and folded edge is laid on the line marking the seam allowance of the other piece. The two pieces are basted together close to the folded edge and stitched.

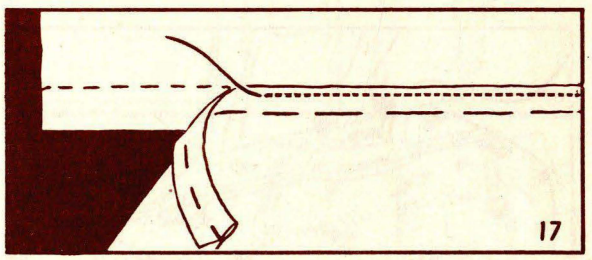
Hemstitched Seam (Ill. 18). *Used for decoration on very sheer fabrics.* This seam is made in the same manner as the above seam but a line of hemstitching is placed on the folded edge.

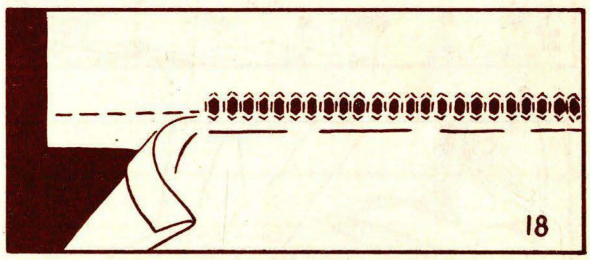
Tucked Seam (Ill. 19). *Used for decorative purposes, generally on woolens.* This seam is also made in the same manner as the top stitched seam. However, it requires a larger seam allowance, so check your pattern to see if it has been allowed. A line of stitching is placed ⅜ inch from the folded edge.

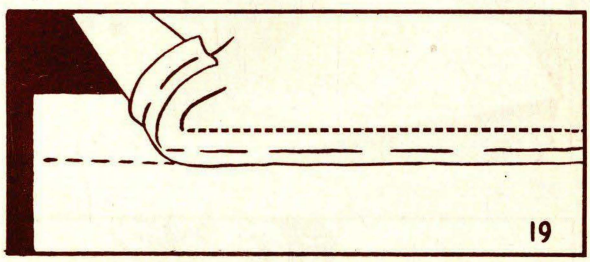
Slot Seam (Ill. 20). *Generally used to introduce a contrasting color.* Cut a strip of material equal in length to the seam. The width must include both seam allowance and whatever amount of fabric you wish to show. Turn under seam allowance on both sides. Baste and stitch to strap allowing ¼ to ½ inch of contrasting material to show and stitch from ⅛ to ¼ inch from folded edges. This may also be made by allowing the folded edges of the garment to touch as they rest on the strap of material.

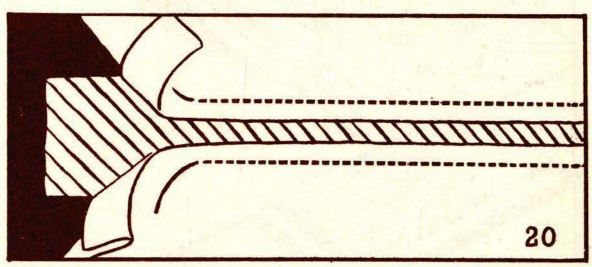










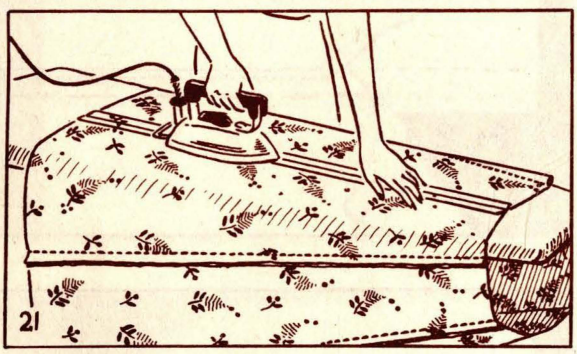


Pressing FOR PERFECTION

Your basting may be good, your seams and other stitching even better, but if you wish your dress to escape that "home made" look, learn to *stitch and press* as you go along.

*Remember That

1. Short seams require pressing as much as long ones. (Ill. 21)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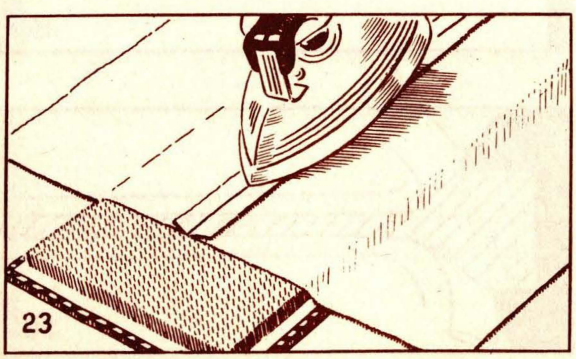
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2. Pressing is not ironing. The weight of the iron and the steam do the work. Do not push the iron along as you would to smooth out wrinkles.

3. Pressing is done on the wrong side of the fabric with as many seams as possible opened out flat.

4. Silks and acetates should be protected by a pressing cloth from which the sizing has been removed.

5. Sturdy cottons and linens also require a pressing cloth to avoid a sheen.

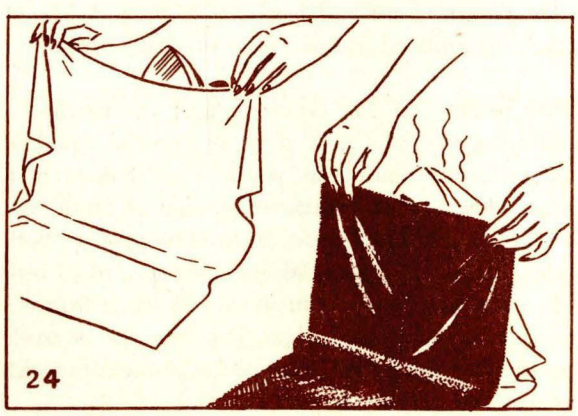
6. Woolens will have a crisp appearance if pressed correctly. They require two pressing cloths. A dry drill pressing cloth covered by a damp muslin one will permit the steam to penetrate without leaving a sheen on the fabric. (Ill. 22)

7. Use a slightly warm iron for pressing acetate fabrics. Silk and cotton fabrics require moderate heat while linen and wool may be pressed with a very hot iron. All fabrics must be protected by a pressing cloth.

8. Velvet is steamed rather than pressed (see page 7 for specific instructions). (Ill. 23, 24)

9. The bottom edge of the hem should be pressed to give a firm true hemline before marking the width of the hem, and again after the final sewing. Steam out basting thread marks by lightly pressing hem on the wrong side. Use a damp cloth on top of a dry one. Always press a hem from the bottom up, never *around* bottom of skirt.

*See Page 7 for pressing equipment.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HOW TO ALLOW FOR *Fullness*

Most articles of clothing require fullness at some point to insure a comfortable fit. This is introduced in the form of darts, tucks, gathers, shirring, or pleats. They frequently play a dual role, being used for decoration on a simple dress.

Darts . . . *used to take in fullness at the back of the neck, the front shoulder, the top of the sleeve, the elbow, the underarm, or the waistline.* (Ill. 25)

They are simple to make if the preliminary step of marking is done with precision. Darts for fitting are marked and basted on the wrong side. Darts as a decorative interest are marked and basted on the right side. Pattern perforations for the darts are marked with tailor's tacks or by the chalked thread method. (See Page 11.)

Pin darts together, matching perforations. Start with the wide end of the dart and taper to a sharp point. When the dart is stitched, tie off the ends or sew them with a few over and over stitches.

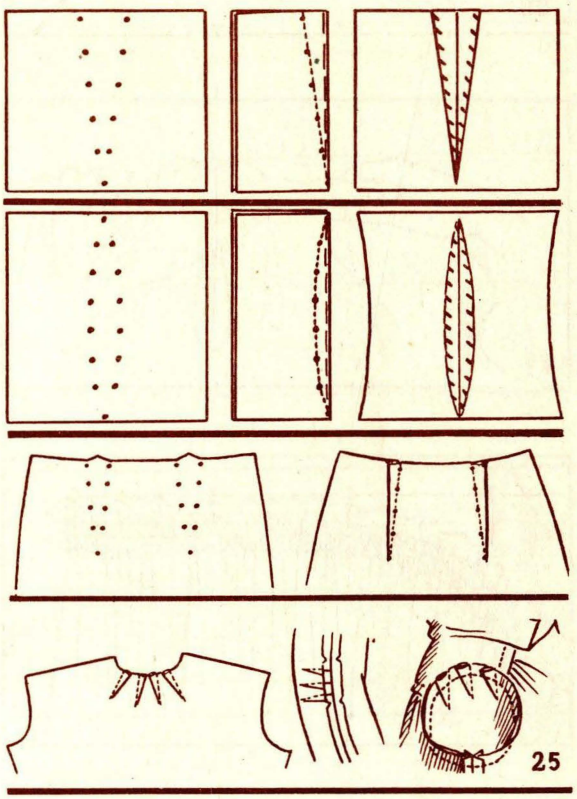
Press darts over a tailor's ham to obtain the required curve. Darts at the shoulder are pressed toward the neckline. Those at the back of the neck, the waistline, and hip are pressed to the center, as this helps to mold the garment to the figure. Darts at the underarm are pressed down, as this makes the seam less bulky. Darts made in very heavy fabric should be slashed, pressed open, and edges overcast if the garment is unlined.

Tucks . . . *used for the same purpose as darts but not stitched to a sharp point. Fullness is, therefore, allowed to fall from them instead of being molded out.*

They are usually stitched straight and the fullness released below the stitching. When sewed by hand, use fine running stitches and finish with two small stitches. When machine stitched, pull thread through to wrong side and tie.

When marking tucks, make a gauge indicating the width of the tuck and the distance between them. (Ill. 26)

Use the tucking attachment on your sewing machine for rows of evenly spaced tucks. (Ill. 27)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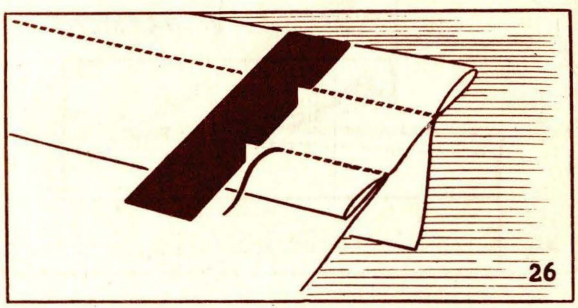
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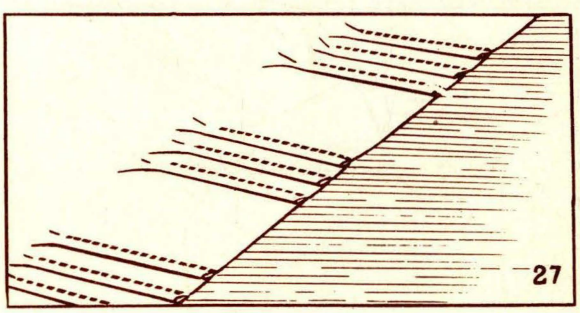
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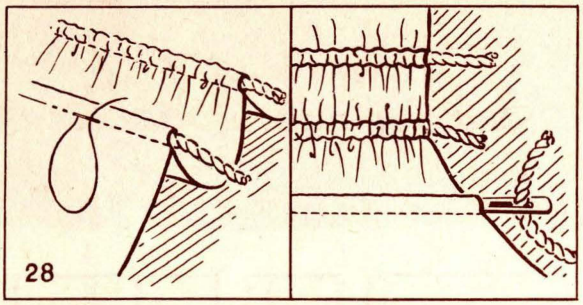
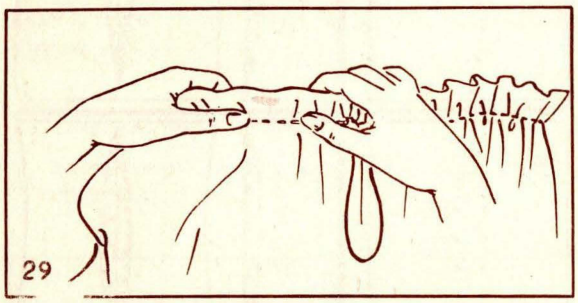


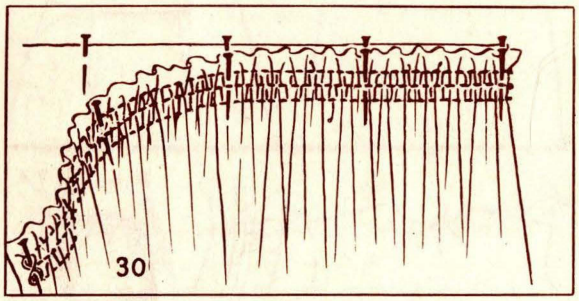
Corded tucks are made by running cable cord through the finished tuck. This finish is generally used for decorative purposes. They may be made either by hand or by machine. Use cording presser foot on the machine. (Ill. 28)

GATHERS . . . *Used where extra material must be set into a smaller space.* Gathers are made by machine or hand. To make hand gathers, take short even stitches, usually three threads of fabric to each stitch, fill the needle, then push the fabric back on to the thread. Draw the fullness up the desired amount and wind the excess thread over a pin until garment has been fitted. After seam is stitched, insert gathering thread into a needle, and fasten off with two back stitches. (Ill. 29)



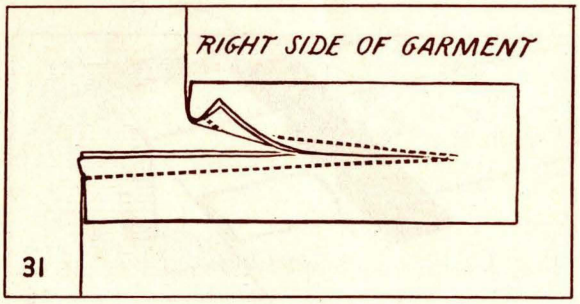
To machine gather, adjust machine stitch to eight stitches to the inch. This allows the under thread to be drawn up easily. Best Six Cord thread, size 30, when used for bobbin thread, will not break easily. The upper thread should be the correct size for the fabric as recommended on the "Needles and Thread Chart." In order that both rows of gathers may be spaced evenly, use the presser foot for a gauge.

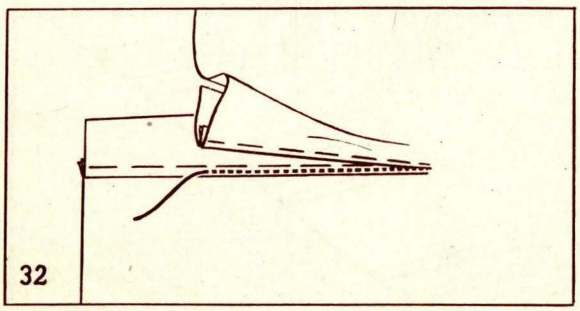
When applying gathered edge to a straight edge, divide the straight edge and the edge to be gathered into the same number of segments at equal distances by means of pins. To control the grain in the fabric while stitching, the general rule is to make three rows of gathers, one at the seam line, another ⅛ inch above, and the third ⅛ inch below seam line. Draw the longer edge up to fit the straight edge. Fasten the thread over the last pin by means of several laps and distribute fullness so that pins coincide. Baste and sew together. (Ill. 30)

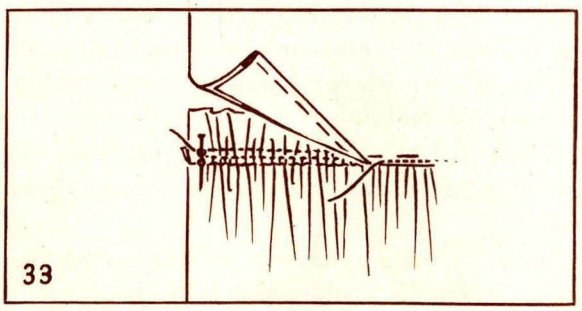


SLASH GATHERS (Ill. 31, 32, 33). *Used to give fullness over the bust.*

Slash the fabric. Turn in top edge of slash and baste, gather lower edge to fit, and top stitch. To prevent a hump at the end of the slash, stitch about ¼ inch beyond opening. When fabric frays easily, it is necessary to face the slash. Apply a small piece of fabric as in illustration. Stitch around the slash markings and cut both slash and facing at the same time. Turn facing under and proceed in the regular manner. Grain of facing and garment must be identical.

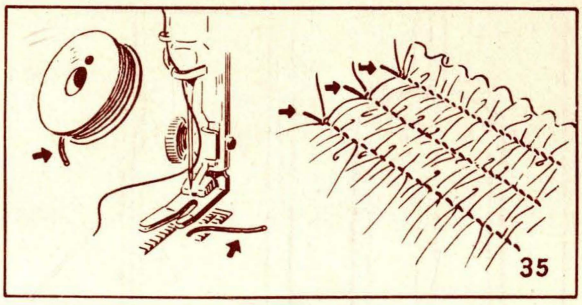






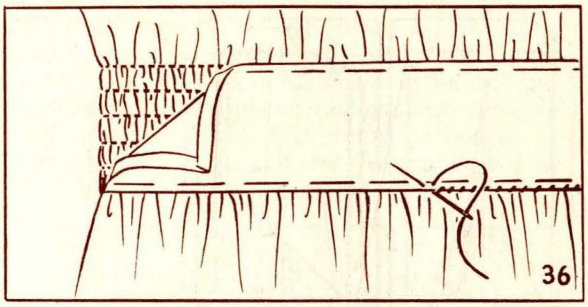
SHIRRING (Ill. 34, 35, 36). *Firmer than gathers and more decorative.*

It consists of several parallel rows of gathering. The number of rows depends upon the position. Around the neck, three to five rows are ample. Ten to fifteen rows may be used around the waist. In shirring by hand, it is advisable to make the shirring thread not longer than a yard. Place a stay piece cut to fit under shirring as shown in illustration No. 36. Shirring may be simplified by the use in the bobbin of special thread woven with elastic. It shirrs as it stitches. Do not stretch it as you wind it on the bobbin.


35

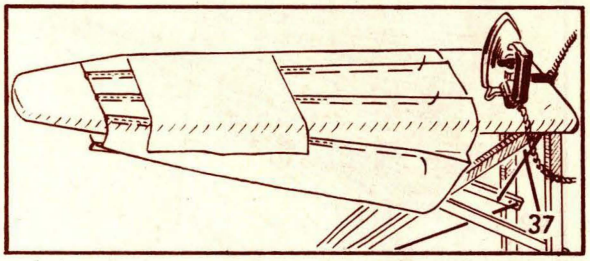
PLEATS . . . *Decorative when used for tailored fullness.*

Pleats must be folded on the straight of the material to hang well, unless they are placed at the side of a gore. Mark pleat lines with tailor's tacks, chalk, or basting. Firm fabrics will hold pleats better than soft or wiry materials. The crease of a pleat should be basted along the entire length, then the pleat should be basted down against the garment. If the pleat is made in a skirt the skirt hem is finished before the pleat is pressed. There are several types of pleats. (Ill. 37)


36

Side Pleats *are pleated in one direction.* (Ill. 38)

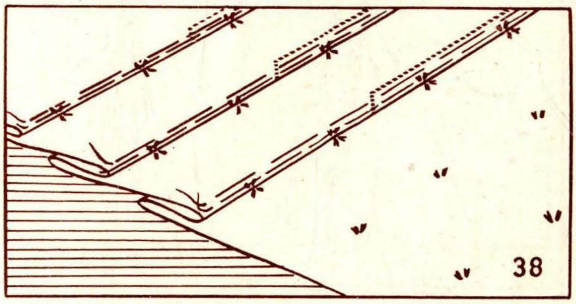
They are called knife pleats if they are small and close together. Narrow pleated ruffling can easily be made with a special machine attachment. It should be hemmed before pleating.


37

Box Pleats *are two pleats turned away from each other.* (Ill. 39)

Inverted Pleats *are two pleats turned toward each other, making a box pleat on the wrong side.* (Ill. 40)

When an inverted pleat is indicated at the seam line the material is always cut out beyond the regular seam line to the width desired, plus the seam allowance. When pressing open the seam, press back the pleat allowance on the indicated line from the end of the stitched seam to the bottom of garment. Cut an insert the length of the pleats, plus ½ inch, and equal in width to both of them, plus two seam allowances. Mark insert through the center. Baste the folds of pleats to center line of insert and then baste across the two folds with diagonal basting. Turn to wrong side and stitch seams of pleats and inset together.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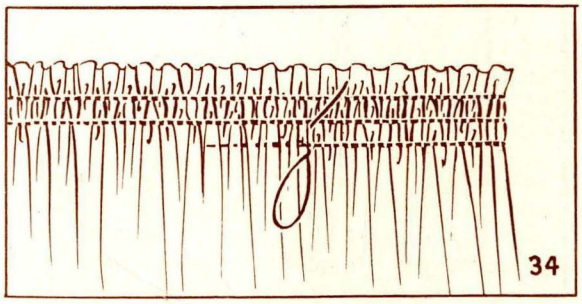
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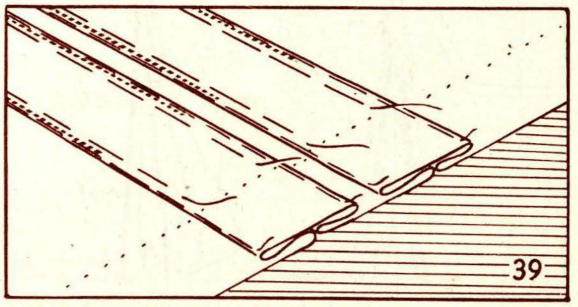
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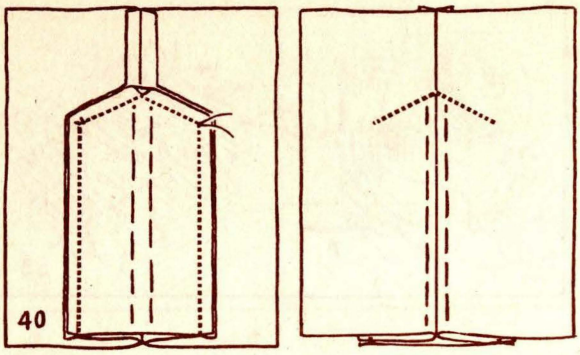
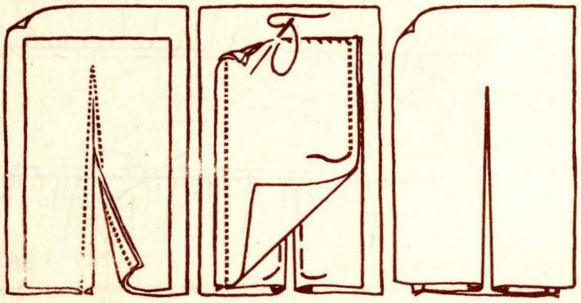
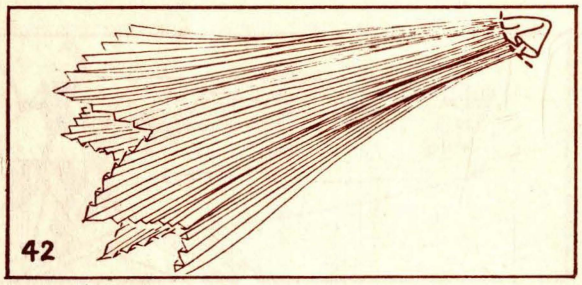
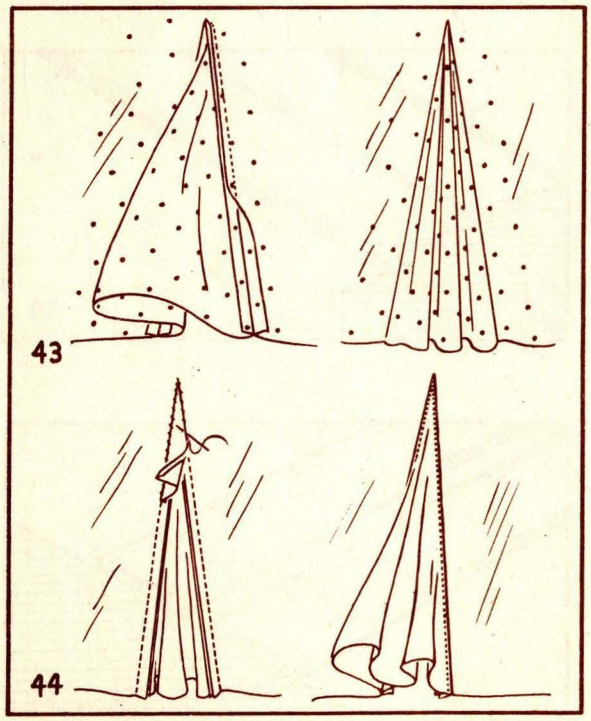








To stay the pleats at the top, make a row of stitching on the right side. Draw threads through and tie. An arrowhead may also be used.

Slashed Inverted Pleats *are used to insert pleats where no fabric allowance has been made.*

Apply facing on the exact grain of the material to the right side of the garment and make two lines of stitching about ⅜ inch apart through the exact center, tapering to a point cut between stitching lines. Turn fabric through to wrong side, baste and press. From this point the procedure is exactly as for an inverted pleat to a seam, except that the top of the pleat is tacked down with stitches that do not show through on the right side of the skirt. (Ill. 41)

Sunburst Pleats *are the only pleats pressed on the true bias.* Narrow at the top, they gradually widen toward bottom. This type of pleating is done successfully only by a professional. (Ill. 42)

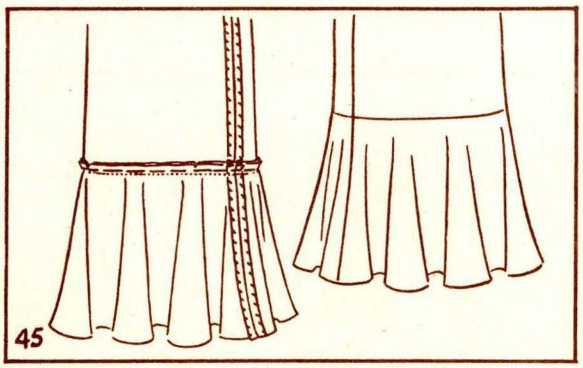
Inserts—*used in skirt gores or in peplums.*

Flared pieces set into the straight grain of a material to give additional fullness.

Ease the insert into the slash with a seam that tapers off to a sharp point at the top. Clip so that seams lie flat, press open, and overcast especially at top where seam is narrow and not very firm. When the insert or godet extends to the hipline of the skirt, a triangular piece of material called a stay is applied to hold the flare in place. (Ill. 43) The godet may be attached with a top stitched seam instead of a plain seam. (Ill. 44)

Circular Flounce—*used to give extra length and to make a decorative effect by altering the silhouette.*

Ease flounce to the straight edge of the skirt as you baste, making sure that notches and side seams match. Stitch, slash seam allowance, and press. The flounce may be attached with a plain seam or the skirt may be top stitched over the flounce. (Ill. 45)



FINISHES FOR *The Sleeves*

At the Armhole

Baste, stitch, and press darts, tucks, or fullness in sleeve cap. For a long sleeve, baste sleeve seam, holding short side toward you. Sew, press open on sleeve board, and you are ready to pin it in the armhole.

Remember That

1. To get the sleeve in the correct armhole, you must match the notches of the sleeve and armhole.
2. Since sleeves are cut at least an inch larger than the armhole, the fullness must be adjusted and eased in before you start to baste. (Ill. 46)
3. The fullness may be adjusted more easily if the pins are placed so that they point toward the bottom of the sleeve.
4. Stitch close to the basting line, but never inside it, with the sleeve side up. (Ill. 46)
5. When the sleeve is stitched, the seam around the armhole must be pressed. Both seam allowances are turned toward the sleeve and pressed over a tailor's ham to give the rounded appearance necessary to all well fitting sleeves. (Ill. 46)

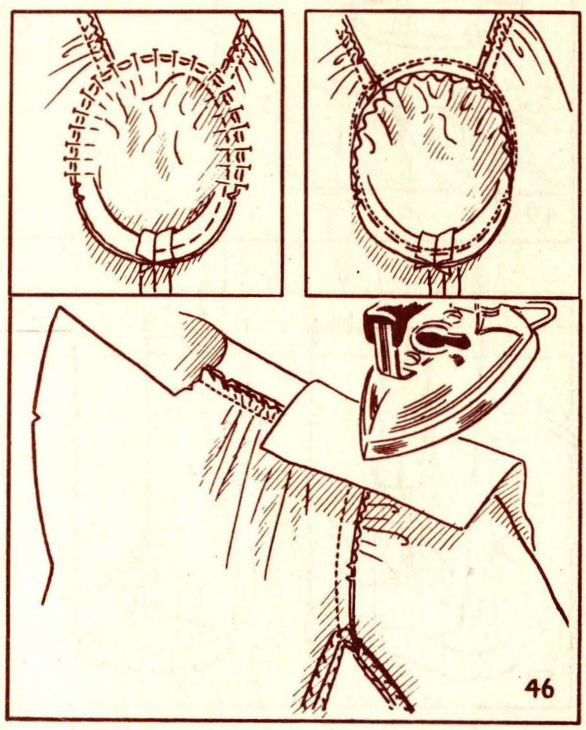
At the Bottom

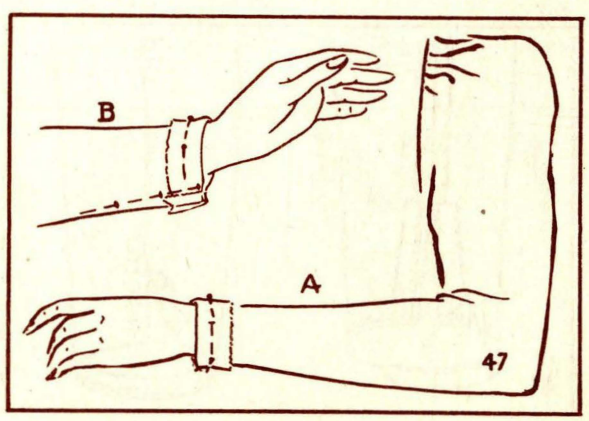
Before finishing the sleeve, make sure that the length is correct. When fitting a long sleeve, bend the elbow as this action requires additional length. While the elbow is still in this position, mark the bottom line with a row of pins. (Ill. 47) There are several types of sleeve finishes. You may make your choice in accordance with the style of the dress which you are making or your own personal taste.

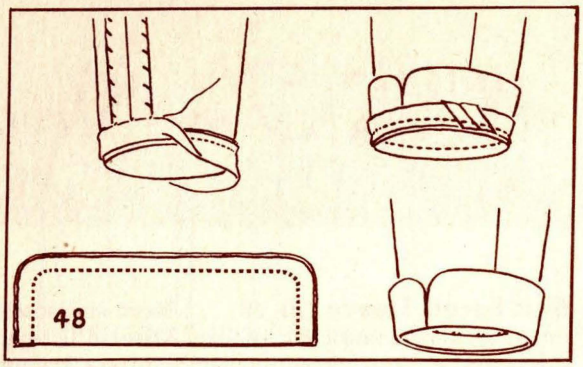
Sleeve Finishes Without Openings

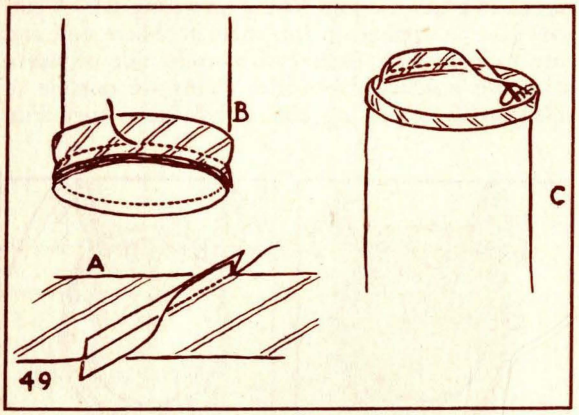
Hemmed Sleeve . . . Turn under at marked line. Measure about 1-inch for hem. Turn in raw edge ¼ inch and edge stitch along the fold. Slip stitch the hem. Use this method only when the bottom line of the sleeve is on the straight crosswise grain.

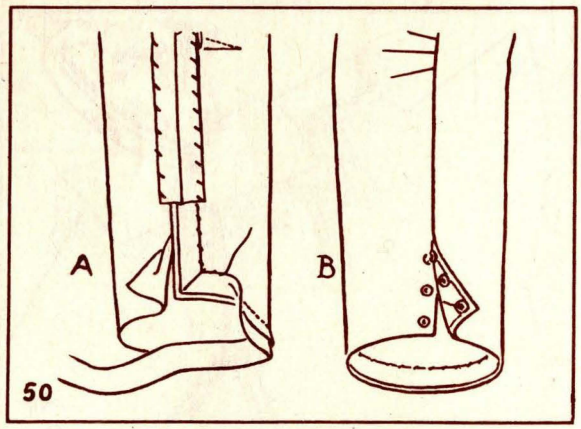
Bias Faced Sleeve (Ill. 48) . . . Baste and stitch to sleeve a matching color of Bias Trim with right sides together. Join bias with a plain seam on a straight thread near sleeve seam. Turn, press, and slip stitch turned-in edge of bias to sleeve on wrong side. A cuff may also be applied in this manner. Make cuff and turn to right side. Baste cuff to right side of sleeve matching notches. Baste bias facing on outside of this seam. Stitch facing, cuff, and sleeve at once. Fin-

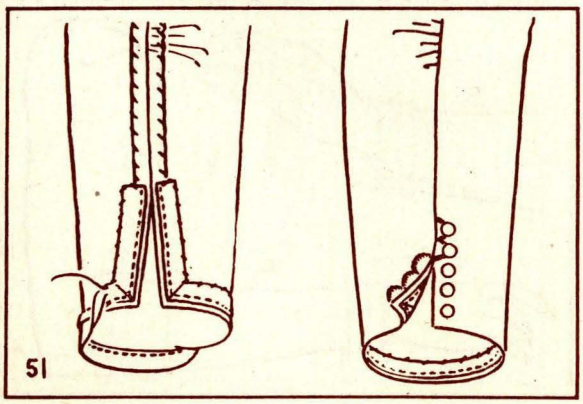












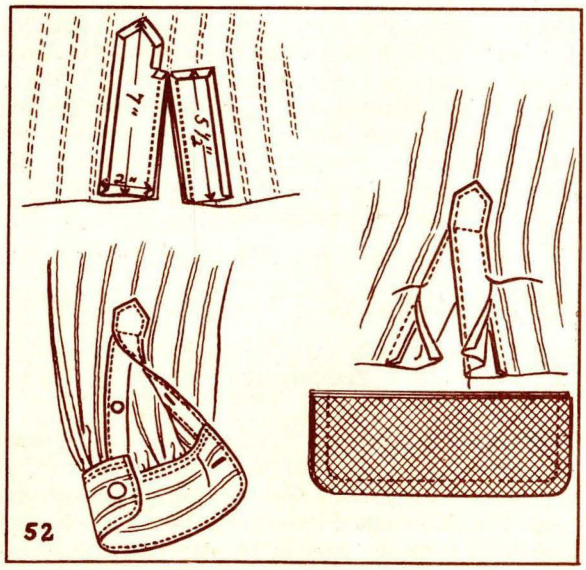
ish with slip stitching on wrong side of sleeve. This is a good finish for children's clothes.

French Binding (Ill. 49) . . . Use Bias Trim or self material doubled. Fold and press through center, stitch both edges to sleeve. Roll fold over raw edge and hem to machine stitching. The finished binding should be less than ¼ inch wide.

Tight Sleeves with Opening at the Wrist (Ill. 50, 51) . . . These may be finished by any of the above methods, but corners of openings must be mitered. (See Page 33.) Sleeve openings should be 2½ to 4 inches long and may be closed with snaps, buttons, worked or bias loops, or Crown Zippers. Remember that the under lap is always made on the back of the sleeve, except when the sleeve is closed by buttons when it is on the front. Taffeta seam binding may be used instead of bias facing. This should be stitched flat to the sleeve.

Shirt Sleeve with Cuff (Ill. 52) . . . Cut opening 5 inches deep at 3½ inches from underarm seam on the back of the sleeve. Cut pieces 2 inches wide for placket, one being 5½ inches long and the other 7 inches, so that stripes or figures on placket pieces should match those on sleeve. Sew to the wrong side of opening, the short piece to the back and the long piece to the front. Turn in seam allowances all around, except at bottom. Bring first the short and then the long facing to the right side and stitch exactly on the seam line. The long facing is stitched around the shaped top. This can only be done with the placket opening basted together.

For body in cuff, line with thin cambric, shrunk before using. Turn to right side, and make worked buttonholes. Gather or pleat sleeve to fit cuff. Stitch cuff to sleeve, wrong sides together. Bring to right side, turn in seam allowance at top of cuff, and make two rows of stitching.



OPENINGS AND *Plackets*

A Seam Placket (Ill. 53)

Used for side closing on dresses.

1. Cut two bias strips, 1½ inches in width respectively, and 1 inch longer than placket opening in length. Sew to opening, right sides together.
2. Turn each piece to the wrong side. The front strip is turned back at the seam line as a flat facing and the turned edge is slip stitched to the dress. The back strip is folded at the center, the raw edge turned in ¼ inch, slip stitched to the seam line, making an extension. Back stitch together across top and bottom and overcast all raw edges together.
3. Clip seam allowances on top and bottom of placket closing.
4. Sew snaps on placket with a hook at the waist. Instructions for sewing on snaps are on page 43

A Continuous Placket (Ill. 54)

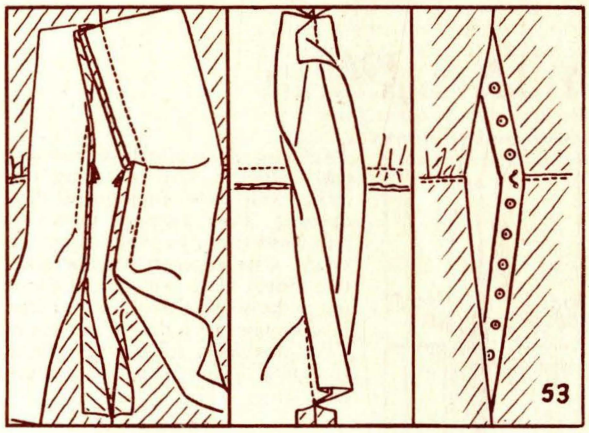
Suitable for light weight and sheer materials. Used especially for lingerie, children's clothing, and in a straight gathered skirt.

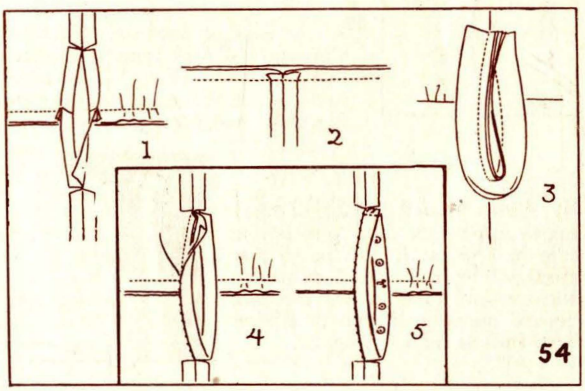
1. If the opening occurs at seam, clip the seam allowance at top and bottom. Cut a strip of straight material 2 inches wide and twice the length of the placket, plus 1 inch.
2. Baste and stitch strip to opening, right sides together. Hold opening as straight as possible and allow placket piece to rise above bottom of opening. Taper to a sharp point when applying to a slashed opening. Tuck into wrong side of garment.
3. Turn free edge to enclose seam and hem to line of stitching.
4. Finish by back stitching two ends together and overcast edges, sew on snaps and a hook at waistline.

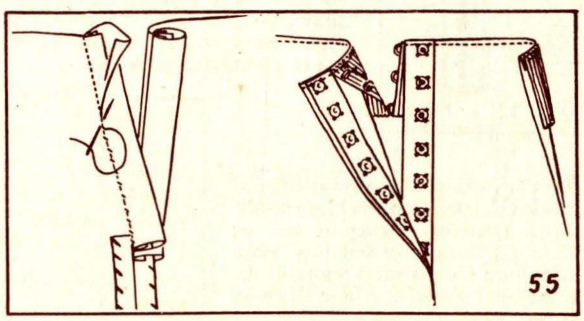
Skirt Opening with Belting

Used for skirt opening. (Ill. 55)

1. Extension and facing pieces both are cut on the lengthwise straight grain. If possible, use selvedge for inside edges of front facing. Cut widths as for extension of facing placket.
2. Attach as for previous dress placket, but if fabric is a woolen suiting, do not turn in raw edges. Stitch extension piece on inside of back of skirt and either pink or overcast raw edge.
3. Measure belting to fit waistline and finish ends with hooks and eyes.
4. Turn in top of skirt and ease to belting. The belting extends to the outside edge of the placket at the back and stops at the inner edge of the front of the placket.





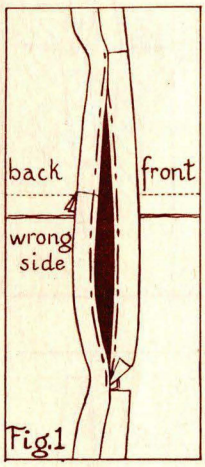


Zipper Closings FOR MANY PURPOSES

Important Hints

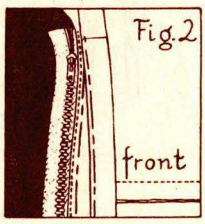
1. Length of Crown Zipper means length of zipper *teeth*.
2. Use cording foot on sewing machine. This attachment is available at small cost for all machines. The left-handed arm is recommended. If a cording foot is not available, ride wide part of presser foot on metal of zipper when stitching.
3. Keep zipper closed when working.
4. Cut zipper tape ends to ¾ inch.
5. Ease fabric to zipper tape so metal will lie flat.
6. Use small stitch on sewing machine for professional look.
7. Tie all thread ends together and clip.
8. Press all seams, folds, and turned edges before proceeding to next step.

1 Dress Placket

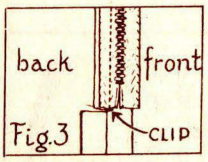


1. To face *front* of placket opening, cut a straight strip of fabric 1½ inches wide and 1 inch longer than opening. Turn garment to wrong side. Baste facing to *front* of opening (right sides together) along seam line. Stitch from one end of opening to the other so that stitching line is continuous with that of side seam. Trim this seam to ¼ inch. Baste and press facing back along seam. (Fig. 1).

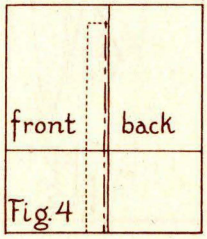
2. At *back* of opening, fold seam allowance ⅛ *inch* away from seam line as shown. (Fig. 1). Continue fold ¾ inch above and below opening. Baste and press.



3. Pin and baste *back* edge of opening to zipper tape close to metal. Be sure to *ease* fabric to tape so that metal will lie flat. Stitch close to edge with *cording foot*. Extend stitching beyond opening to ends of tape at both ends as shown. (Fig. 2).

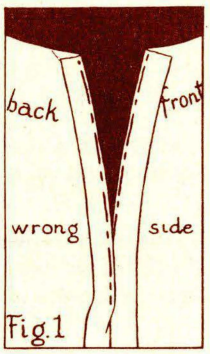


4. At ends of tape, clip *back* seam allowance in to seam as shown (Fig. 3), so that it will lie flat. Be careful not to cut stitches of seam.



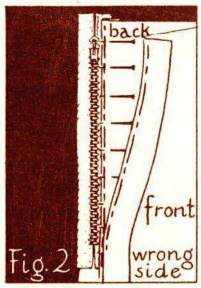
5. On right side pin *front* edge of placket to seam line and baste firmly. Stitch front of placket to tape on right side using a *cording foot*. Make allowance for the extra width of the zipper slider and continue stitching at that width as shown. (Fig. 4).

2 Skirt Placket

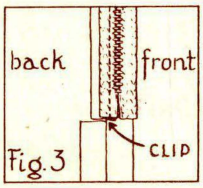


1. Working from the wrong side of garment, turn in *front* seam allowance. Baste and press. (Fig. 1). A facing is necessary only when fabric is heavy, or when there is less than a ¾ inch seam allowance. (For facing, see dress placket instructions.)

2. At *back* of opening, fold seam allowance ⅛ *inch* away from seam line as shown. (Fig. 1). Continue fold ¾ inch below opening. Baste and press.



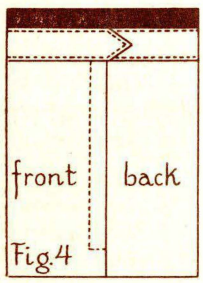
3. With top of pull ½ inch below top edge of skirt, pin and baste *back* edge of opening to zipper tape close to metal. Be sure to *ease* fabric to tape so that metal will lie flat. Stitch close to edge with *cording foot*. Start to stitch at beginning of tape at bottom. (Fig. 2).



4. At bottom end of tape, clip *back* seam allowance in to seam as shown (Fig. 3), so it will lie flat. Be careful not to cut stitches of seam.

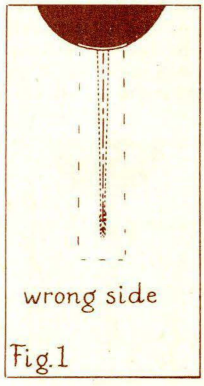
5. On right side, pin *front* edge of placket to seam line and baste firmly. Stitch *front* of placket to tape on right side using a *cording foot*. Make allowance for the extra width of the zipper slider and continue stitching line at that width as shown. (Fig. 4).

6. Conceal tape ends in belt.



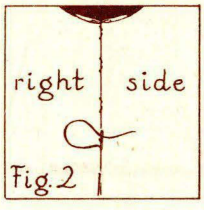
3 *Slashed Opening*

CONCEALED ZIPPER

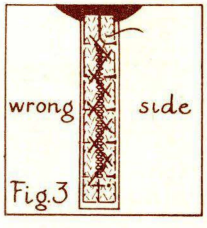


1. Mark opening with basting thread, length of zipper plus ½ inch for top finish. Cut a piece of fabric 1½ inches wide and 1 inch longer than marking. Apply right side of piece to right side of fabric directly over marking. Baste in place. Machine stitch on wrong side as shown (Fig. 1) using a *small stitch.* Stitch ⅛ inch from marking at top and taper to a point at end of marking. Stitch twice around point to prevent pulling out.

2. Slash on marking line to point. Turn facing to inside, baste, and press.



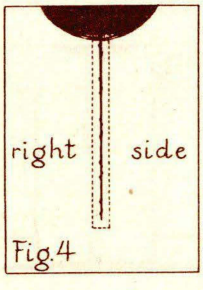
3. Baste edges of slash together with a slip basting as shown. (Fig. 2).



4. Place center of closed zipper right side down exactly over basted opening on wrong side of garment. Top of pull should come ½ inch from edge of material. Pin and baste zipper in place as shown. (Fig. 3).

5. Stitch from right side. Make allowance for extra width of zipper slider and continue stitching at that width as shown. (Fig. 4).

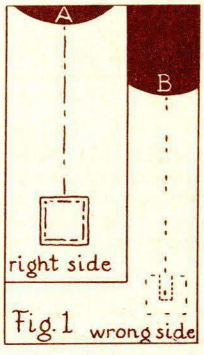
6. Trim facing even with edge of tape and overcast edges together.



7. Conceal top tape ends in finish.

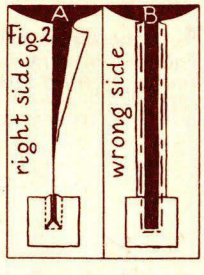
4 *Slashed Opening*

EXPOSED ZIPPER

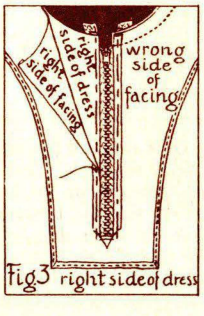


1. Mark opening with basting thread, length of zipper plus ½ inch. Cut a small piece of fabric (straight grain) 1½ inches square. Apply right side of piece to right side of fabric with center point of patch directly over end of marking line. (Fig. 1a). Machine stitch on wrong side as shown (Fig. 1b), using a small stitch. Stitch each side $\frac{3}{16}$ inch away from original marking line and stitch across bottom at end of marking.

2. Slash on marking line to within $\frac{3}{16}$ inch of bottom stitching. Clip to corners as shown. (Fig. 2a). Turn facing to inside. Baste and press as shown. (Fig. 2b).



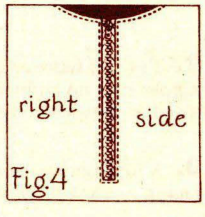
3. Pin and baste edges of opening to zipper tape, easing fabric to tape. (Fig. 3).



4. When a facing is used, mark opening on facing with basting. Omit patch, but machine stitch around bottom of marking with a *small stitch* as shown. (Fig. 1b). Slash as before, turn in $\frac{3}{16}$ inch, baste, and press. Stitch facing around neck. (Fig. 3). Trim away excess fabric and tape. Turn to inside, baste, and press. Baste facing to *back* of zipper tape.

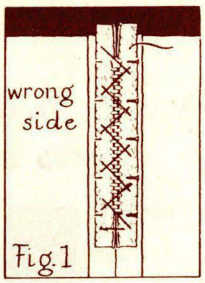
5. Stitch on right side close to edge with a *cording foot.* (Fig. 4).

6. When no facing is used, conceal ends of tape in neck finish.

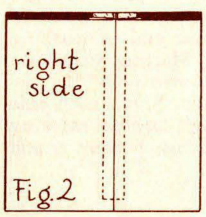


5 Plain Seam Opening

CONCEALED ZIPPER

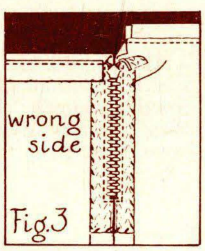


1. Baste two sides of opening together as if for finished seam. Press open. Place center of closed zipper, right side down, exactly over basted seam. Top of pull should come ½ inch from the edge of material. Pin and baste zipper to place as shown. (Fig. 1).



2. Stitch from right side. Make allowance for extra width of the zipper slider and continue stitching at that width as shown. (Fig. 2). Note that stitching extends only as far as top of pull.

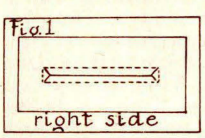
3. Trim seam allowance even with edges of tape and overcast together. (Fig. 3).

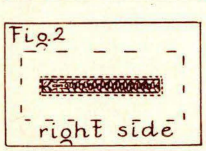


4. Conceal tape ends in edge finish. For sleeves, turn down tape ends and apply seam binding as shown. (Fig. 3).

6 Slashed Pocket

EXPOSED ZIPPER

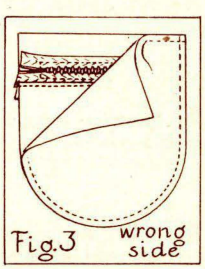




1. Baste facing over marked pocket opening, right sides together. Turn garment to wrong side. Using marking line as a guide for the center, stitch a box ⅜ inch wide and ⅛ inch longer than the zipper. Use a small stitch. Slash opening as shown. (Fig. 1). Turn facing to inside. Baste around turned edge and press.

2. Pin and baste edge of opening to zipper tape on right side. Stitch close to edge with *cording foot.* (Fig. 2).

3. Stitch pocket to zipper tape and facing as shown. (Fig. 3).

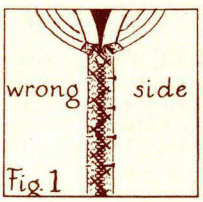


7 Jacket and Coat Openings

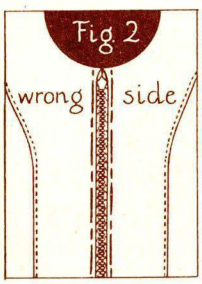
CONCEALED ZIPPER

1. Sew facing to neck edge. Trim seam and press open.

2. Baste two sides of garment opening together leaving the proper seam allowance. Press open.

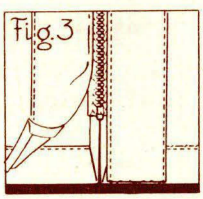


3. Place center of closed zipper, right side down, exactly over basted seam. Turn ends of tape out sharply at top so they will be caught in stitching. Pin and baste as shown. (Fig. 1).



4. Finish bottom of garment with regular hem.

5. Turn in center edges of facing and baste to wrong side of zipper tape ⅛ inch from teeth. Center edges match at top and taper out gradually from that point as shown. (Fig. 2).

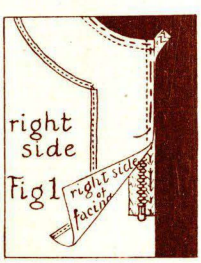


6. Turn up ½ inch hem on facing and slip stitch to garment along bottom edge. (Fig. 3).

7. Stitch from right side with *cording foot,* ⅜ inch from basted seam.

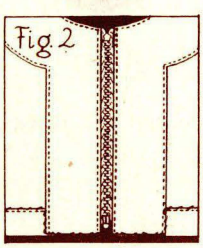
EXPOSED ZIPPER

1. Trim seam allowance on garment opening and facing to ⅜ inch. Insert zipper tape between garment and facing with all edges together as shown. (Fig. 1). Tape ends at top are caught in seam. Baste and stitch close to zipper teeth using a *cording foot.* (Fig. 1).



2. If neckline is faced without a collar, cut neck facing in one with front facing and sew at same time.

3. Turn facing to wrong side. Baste back along seam line. Press.



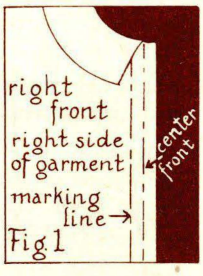
4. Turn up and finish regular hem at bottom of garment. Turn up ½ inch on facing and slip stitch to garment along bottom edge. (Fig. 2).

5. Top stitch on right side through all thicknesses close to edge on both sides of zipper. (Fig. 2).

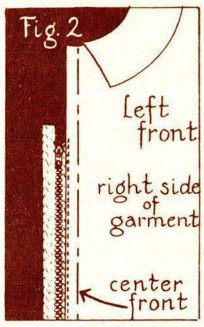
8 *Regular Closing*

CONVERTED INTO FLY FRONT

1. Finish *right* front of dress as pattern directs. Mark center front. Next mark with a basting, a line *twice* the distance from the edge to the center front as shown. (Fig. 1).

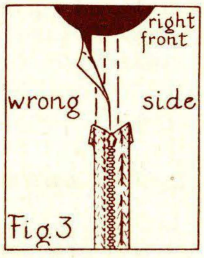


2. On *left* front, mark center front, and fold edge ¼ *inch* shorter than pattern directions indicate. Baste and press. Pin and baste this edge to zipper tape. Top of pull should come to top buttonhole marking. Stitch close to edge with *cording foot* as shown. (Fig. 2). If the front has a separate facing, insert zipper between garment and facing.

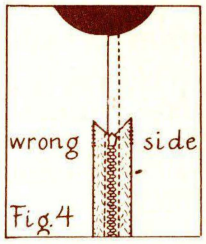


3. Lap right front over left, matching center fronts and baste securely.

4. Turn to wrong side and baste free edge of tape to garment. Turn top tape ends down as shown. (Fig. 3).



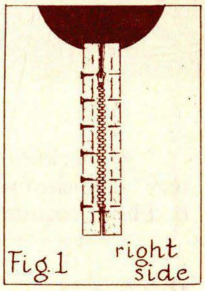
5. Stitch from right side along marking line, using a *cording foot.*

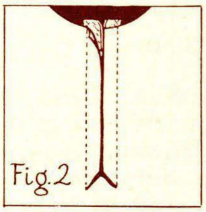


6. Finish tape ends by overcasting edges together as shown. (Fig. 4).

9 *Outside Application*

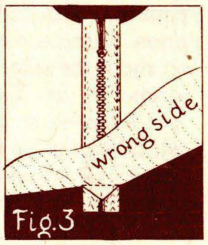
1. Mark opening with a basting the length of zipper. On right side of garment place center of zipper right side up directly on top of this marking. Pin and baste. Stitch on outside edge of tape to bottom of metal part of zipper. (Fig. 1). *On bobbin,* use thread to match garment; *on top,* to match zipper tape.

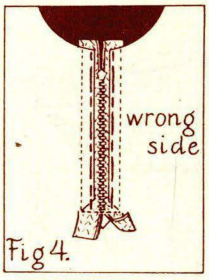




2. Turn to wrong side and slash along marking line to within ½ inch of end of stitching. Then slash in diagonally to stitching as shown. (Fig. 2).

3. Pull end of zipper tape at bottom to wrong side. Baste and stitch triangle formed by slash to tape ends between stitching lines as shown. (Fig. 3).





4. On wrong side, turn in $\frac{3}{16}$ inch along each side of slash and baste edge to zipper tape as shown. (Fig. 4).

5. Turn to right side and stitch on tape $\frac{3}{16}$ inch inside first line of stitching.

6. Conceal tape ends in finish.

Washing Instructions for Metal Fasteners

Close the zipper. Wash in warm water, using a mild soap. Rinse thoroughly. Dry quickly.

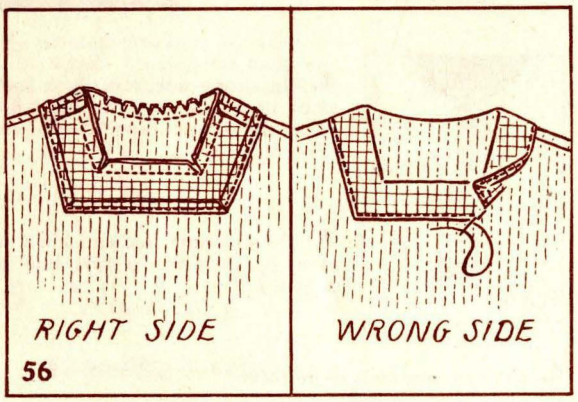
Avoid wringing by pressing out surplus water between hands.

Neck Finishes

A neckline large enough to fit over the head may be finished with a facing shaped to fit. Most other necklines require a slashed opening for the head.

Without a Collar (Ill. 56)

When the neckline is finished without a collar, cut a facing about 2 inches wide to fit the back of the neck and another one to fit the front, using the paper patterns. Join facings at shoulder seams, stitch, and press. Baste and stitch the entire facing to the neck on the right side of the garment. Clip seam to insure a smooth fit. Turn, press, and machine stitch the raw edge. A strip of Bias Trim or a bias piece of self fabric cut 7/8 inch wide may be substituted for the shaped facing at the back of the neck. This finish is best when your pattern calls for a removable collar, and may be used for a round or V-neck as well.



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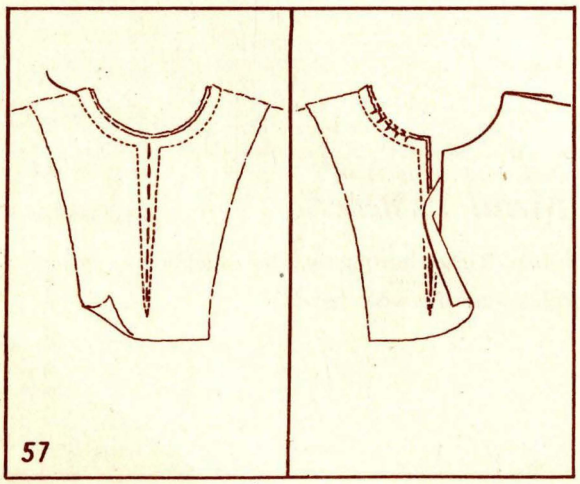
A Slashed Opening (Ill. 57, 58)

This opening may be used with or without a collar. Mark opening for slash, but do not cut. Cut facing with straight grain in center and mark center with basting. Baste facing to right side of dress with centers matching. Stitch around basting tapering to a point. Slash down to the point and overcast edges where seams narrow. Turn facing to wrong side, baste, and press. Edge stitch outside edge of facing.

When no collar is used, continue to stitch facing and dress together from neckline to shoulders. Clip curved seams, turn facing, and press. Finish back edge of neck with strip of self fabric cut 7/8 inch wide, or with Bias Trim stitched on the right side. Clip also on back neck curves, then turn under and slip stitch to dress. This neckline is often used with a removable collar.

A Convertible Collar (Ill. 59)

Cut a straight piece of fabric equal in length to the neckline allowing for seams and about 5 inches in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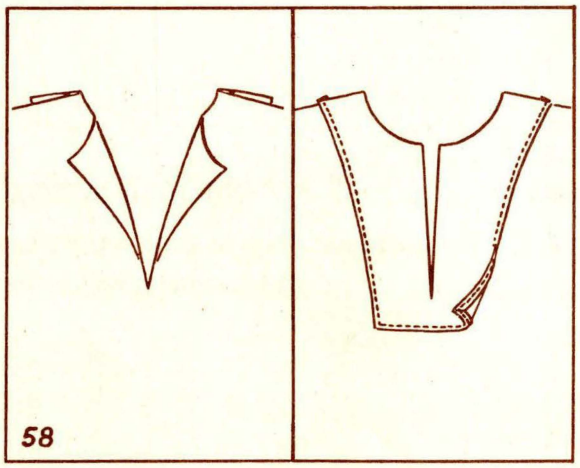

58

width. Fold through the center lengthwise and stitch a seam at both ends. Turn collar to right side and press. Apply one edge of collar to wrong side of dress. Fold in edge on right side and blind stitch to seam. This makes an open collar. If you wish to wear the collar high, make an invisible buttonhole on each side by ripping a few stitches at seam line and blind stitching. Join with linked buttons.

A Tailored Collar (Ill. 60)

Match center back of a finished straight or curved collar to center back of dress, and baste to neckline. Make sure facing has been edge stitched, then apply over collar at front neckline. At the back of the neck, place a strip of bias material or Bias Trim. Baste and stitch. Turn facing and Bias Trim to wrong side and slip stitch to garment.

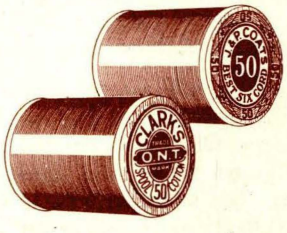
A Notched Collar (Ill. 61, 62)

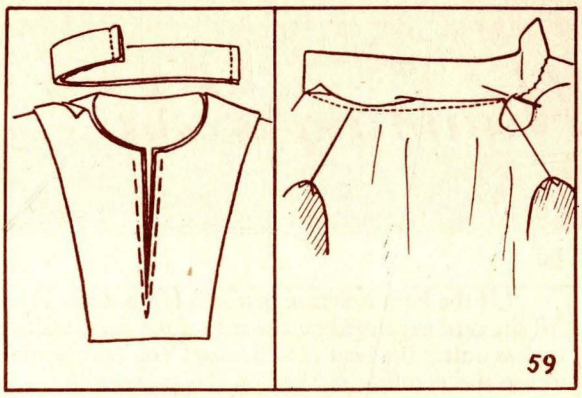
1. The sketch shows the blouse wrong side out with the under layer of the collar stitched to the neckline. Both edges of the seam are pressed toward the collar in the back. The blouse side of the seam is clipped at the shoulder seam and at the front of the collar, so that it may be pressed open between these points.

2. The next step is to stitch the top layer of the collar to the two front facing pieces of the blouse. Notice in the sketch that the edge of the seam is clipped at the front of the collar so that the seam may be pressed open.

3. Now, turn the blouse right side out, place the top layer of the collar and the front facing pieces right side down on it, and stitch around the outside edges as shown in this sketch. Clip away extra material at the corners.

4. When the front facings and the top layer of the collar have been turned in place, hem the back of the collar down the machine stitching around the back of the neck as shown in this sketch.

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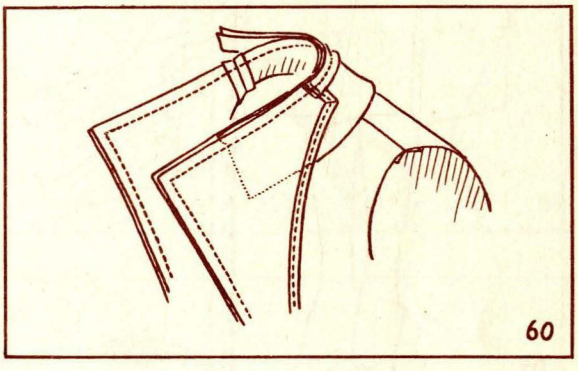
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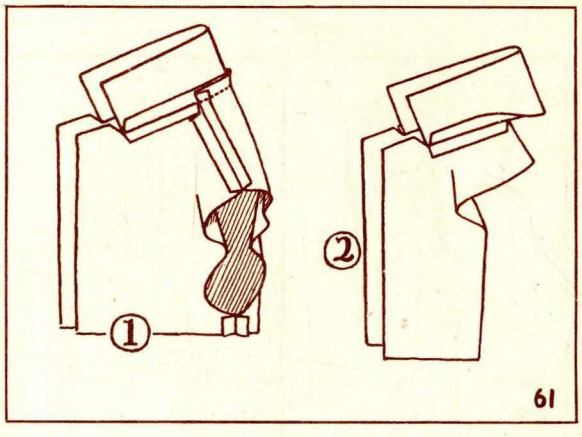

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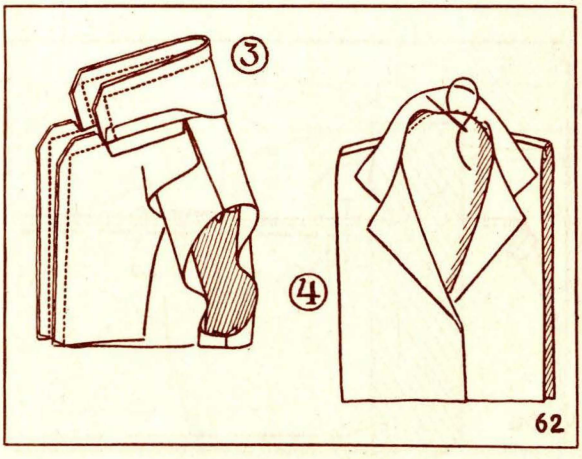
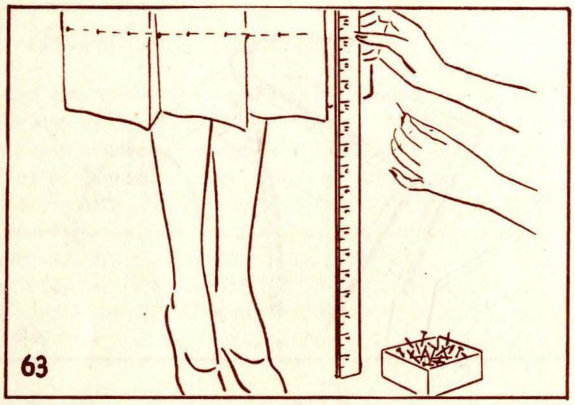


62

Hemming WAYS AND MEANS

Of the hem it is true that it is last but not least. All the care expended on the rest of the dress will be useless unless the hem is well hung. You may be able to use the hemline marked on the pattern, but it is always more satisfactory to have the garment hung. It is important that you wear the same height of heel when making the fitting that you intend to wear with the dress.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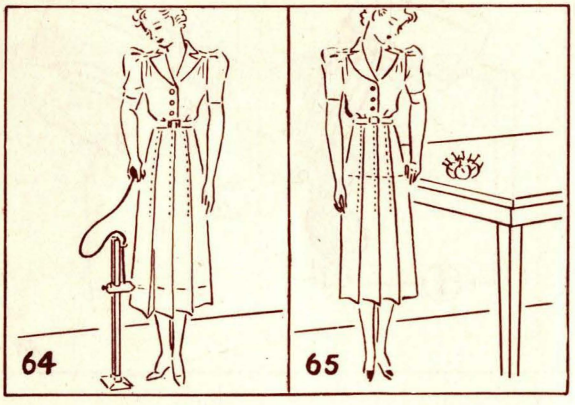
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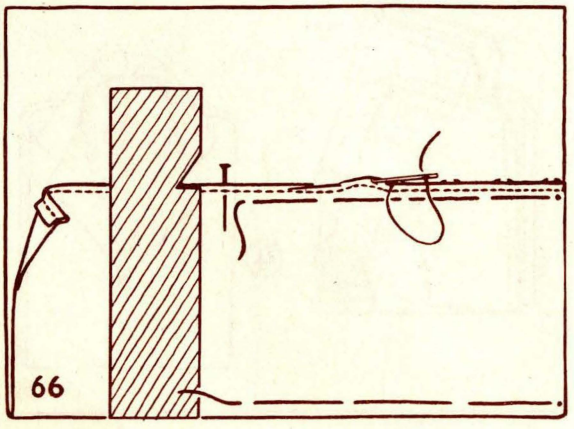
65


66

To Get an Even Hemline

1. Decide the height from the floor at which you wish to wear your dress. Have someone take a yardstick and mark this distance from the floor at short intervals around the bottom of the skirt by inserting pins parallel to the floor. Use this line to turn hem. (Ill. 63)

2. A commercial skirt marker is an accurate and a time saving device, whether you mark your hem yourself or whether someone does it for you. (Ill. 64)

3. Another method of marking your own hem line is to stand close to a table and to mark with chalk or pins a line around the skirt where it touches the table. This line must come below the hips so that the skirt will hang straight. (Ill. 65)

Measure down from this line to get an even hem. The number of inches to be marked off is determined as follows. Measure the distance from the line to the floor. Subtract from this figure the height at which you are accustomed to wear your skirt.

Turning the Hem for Sewing

1. Lay dress on table and turn hem up away from you on inside of dress. Baste close to fold at bottom of skirt. Press on the wrong side and trim to a width of 3 inches, using a gauge, such as the one illustrated, or an adjustable hem gauge. (Ill. 66) A narrower hem is used on a wide flared skirt.

2. For straight skirt of average width, turn in top of hem ½ inch. Machine stitch along folded edge. Trim fabric close to stitching and baste to skirt, easing in any slight fullness. Slip stitch hem.

3. If skirt is quite full, the fullness should be gathered to fit the hem line or laid in small darts all turning the same way. The gathered edge should be spread evenly and basted and machine stitched to seam binding. The seam binding is slip stitched or catch stitched to the skirt. Silk seam binding is used for woolens and all heavy hems because it prevents bulk. Bias Trim is preferred for cottons and linens, as it launders better. (Ill. 67)

4. A very wide skirt should be finished with a rolled hem. This method of hemming gives a professional touch when used in sheer fabrics and especially for ruffles. First, machine stitch close to edge of material to give it "body." Trim close to stitching. The closer you trim, the finer the roll. Roll between thumb and forefinger and slip stitch. The finished hem should be less than ⅛ inch wide. (Ill. 68)

5. On a pleated skirt it is necessary to clip the seam at the top of the hem and press open inside the hem as shown. Finish skirt in the manner suitable to the fabric. (Ill. 69)

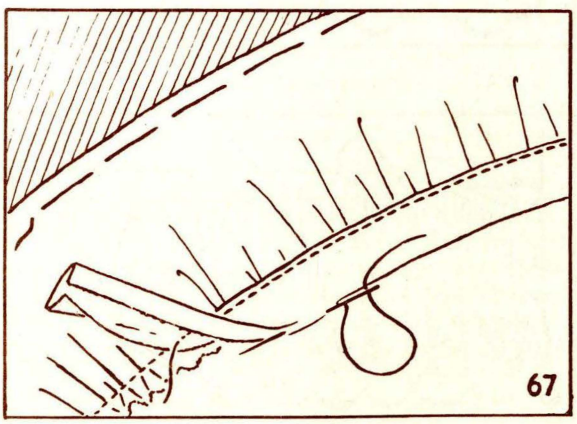
Hemming Stitches

Blind Hemming (Ill. 70). *A strong hem which is almost invisible on sheer fabrics.* Slide the needle under the fold. Push it through and pick up one thread directly underneath, making a straight stitch.

Slip Stitching (Ill. 71). *An invisible hem. Not as strong as blind hemming, but much used for dresses and skirts.* Insert your needle on the fold at the top of the hem, slip it along about ¼ inch or more, and bring it through. Take up one to three threads of the fabric directly under point in fold where needle comes through, and draw thread through ready for the next slip stitch.

Catch Stitching (Ill. 72). *Used to finish the hem of skirts, facings, coat linings. It is generally used on heavy fabrics.* Work from left to right, taking up ⅛ inch or less of the fabric and with the next stitch a similar amount in the hem, zig zagging as shown in the photograph.

Continued on page 32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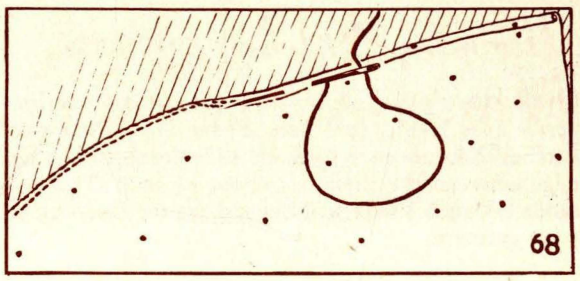
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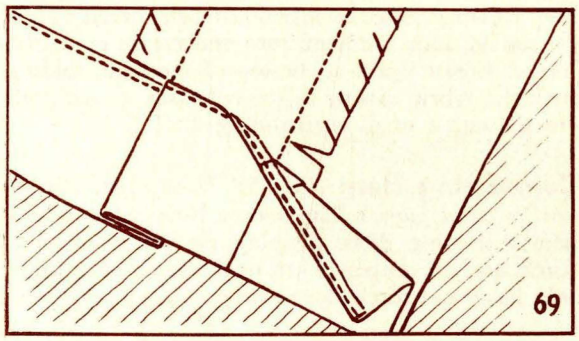
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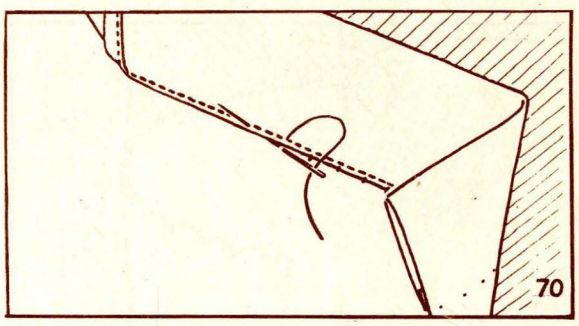
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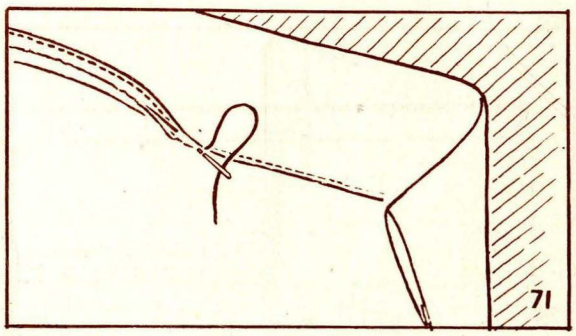
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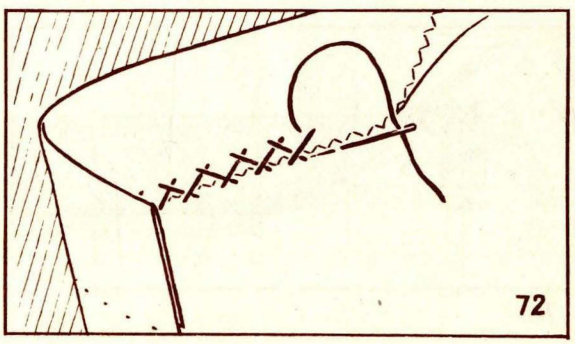

72

Hemming Stitches (CONTINUED)

Shell Hem (Ill. 73). *Used for a finish on fine lingerie. Turn the 1/8 inch hem as you work.* Take two stitches to secure each shell and slide the thread under edge between the shells for about ¼ inch. The distance between shells will depend on the fineness of your garment.

Damask Hem (Ill. 74). *Used for hemming fine table linens.* Crease the edge on a fabric thread. Allow a scant ¼ inch for hem, turn and crease on fabric thread. Crease again at the top of the hem, folding back the fabric exactly at the hem line. Catch both creases with a small overhanding stitch.

Contrasting Hem (Ill. 75). *Used especially in double-faced fabrics.* Clip seam a little below where hem will come. After clipping, rip the seam, turn, stitch, and press open. Turn hem allowance to right side, baste and stitch close to edge.

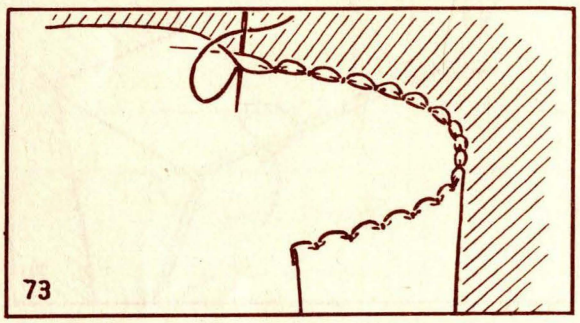
Embroidered Hem at Edge

Used as decorative finish.

As a Facing (Ill. 76). The embroidered edge may be used as a facing. It is stitched to the garment with right sides together, the raw edge of the embroidery extending ¾ inch beyond garment edge. Turn in raw edge and hem back flat to garment. Facing ¼ inch to ½ inch when finished.

Applied with Tucks (Ill. 77). Stitch embroidered edge to garment with right sides together. Then stitch two tucks so that one encases the seam as shown.

Finished with Bias Trim (Ill. 78). Baste gathered ruffle to garment edge with right sides together. Stitch and finish with Bias Trim.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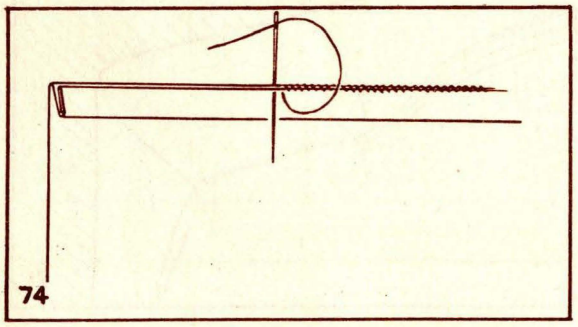
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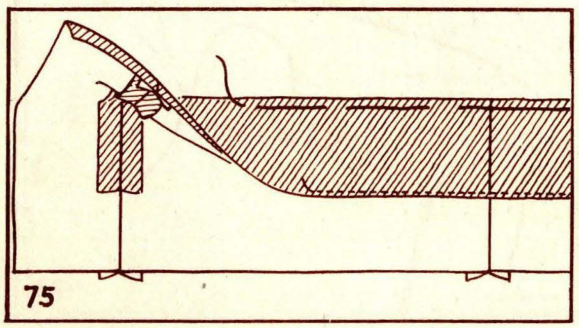
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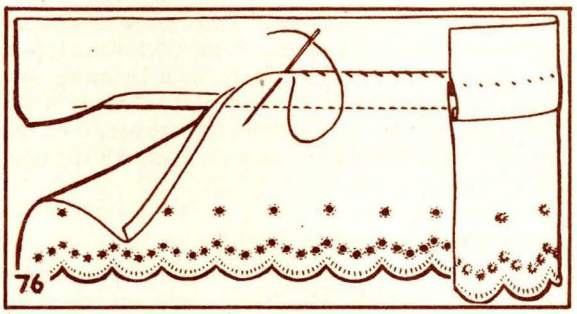
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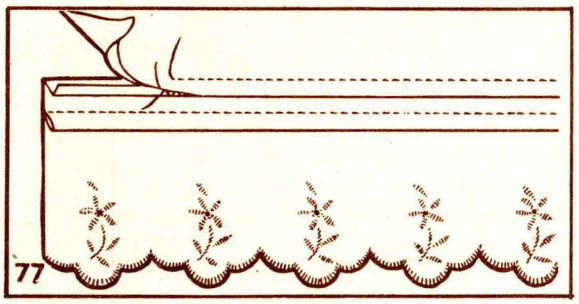
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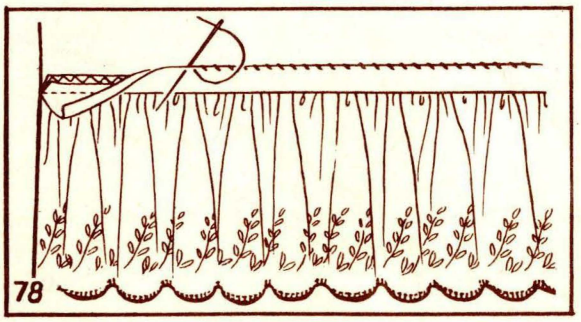
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FACTS ON *Facings*

*F*itted facings are used to finish straight, pointed, or curved edges where no hem or binding is required. They are particularly desirable at points where there is excessive wear or where a contrasting trimming is desired. The facing is cut to fit, matching the grain used in the section of the garment which is being faced.

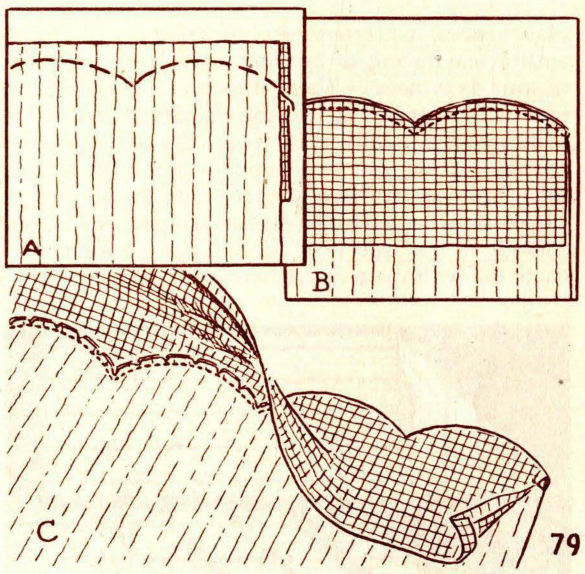
A Fitted Facing at the Neckline. For these instructions see page 28. "When Your Dress is Without a Collar" (Ill. 56). By placing the facing on the outside, this method may be reversed to make a contrasting trimming.

Facing a Scalloped Edge (Ill. 79). *Used for decorative purposes.* The facing for a scalloped edge is cut on the grain matching edge to be faced. Prepare a cardboard pattern for scallops. A group of three scallops will serve the purpose. Mark edge with this pattern, using thread or tailor's chalk. Stitch along scallops, leaving needle down and raising machine presser foot as you make each turn. Trim off excess material and clip seams so that facing will lie flat. Turn, press, machine stitch the unfinished edges, and hem to the garment.

An Eye Slit (Ill. 80). *Used as an opening for a decorative scarf or belt.* Cut facing 2 inches wide and one inch longer than slit. Baste to right side of garment. Stitch oval opening ⅛ inch at widest point and slash. Bring facing to wrong side, turn, and sew raw edge with running stitches and tack corners to garment.

Mitered Corners. *Used to make bulky corners or points fit smoothly when applying straight or bias facings, or when making hems.*

On a Hem (Ill. 81). Turn the hem on a fabric thread so that the line is true. Where the lengthwise and crosswise hems meet, pin the triangular fold so that the material lies flat. Cut away the surplus, leaving a ⅛ to ¼ inch seam allowance. Open the corner. Turn under and press all raw edges. Clip a notch at each end of the diagonal line and in the center. Turn and press the hem back in position, baste, and press the outside edges, then baste and press on each side of the miter. Overhand the diagonal folds of the miter together from the outside corner toward the inside with small stitches that do not show through to the right side. Complete the hem as you wish and press carefully.



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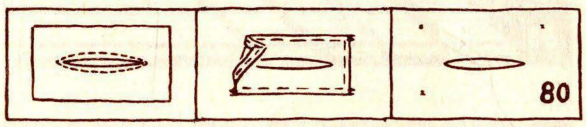
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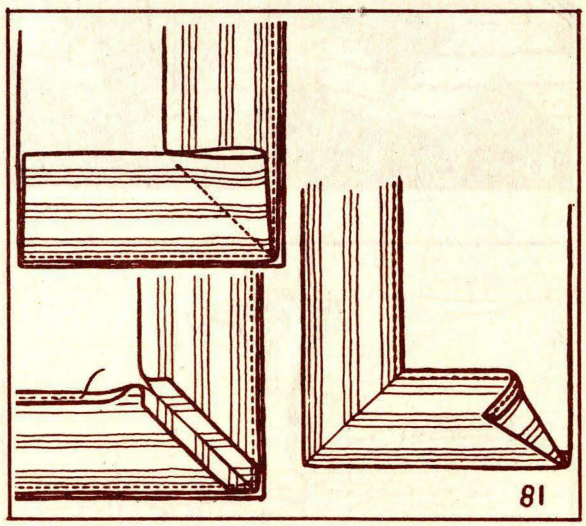
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Continued on page 36

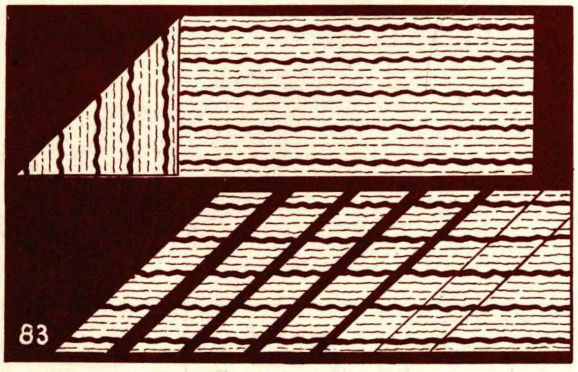
Cut on the Bias

Cut on the Bias (Ill. 83)

Many times, pattern directions tell you to "finish with a bias facing or binding or to trim with contrasting bias band." These directions are given because cloth cut on the bias can be curved or fitted to material more easily than pieces cut lengthwise or crosswise. The true bias grain is found by folding the lengthwise thread to the crosswise thread at right angles. The folded edge on the longest side of the triangle is the true bias. Mark lightly with tailor's chalk the width you desire before cutting. Bias strips are joined on the straight of the goods. Baste and stitch to form a continuous strip (Ill. 84).

Boilfast* Bias Trim is commercially packaged and available in color and materials to suit most fabrics and decorative schemes. The cutting has been done on the true bias and the Bias Trim will not twist in stitching. Bias Trim is suggested for bright bands of contrasting color; it may be used for narrow piped or corded seams where a smart color accent is required. White Bias Trim should be a regular part of your sewing supplies, for it will save much time in applying, or in making collars and cuffs where a narrow bias is necessary. Colored Bias Trim may be bought in economical packages with two small spools of matching thread.

* Trade Mark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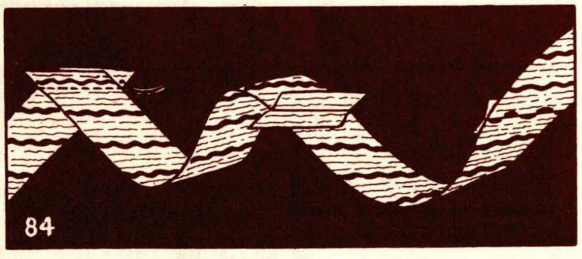
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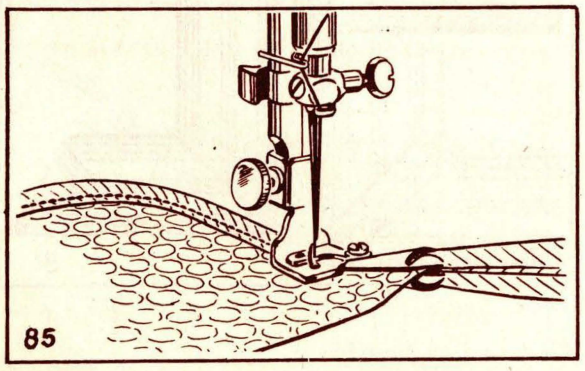
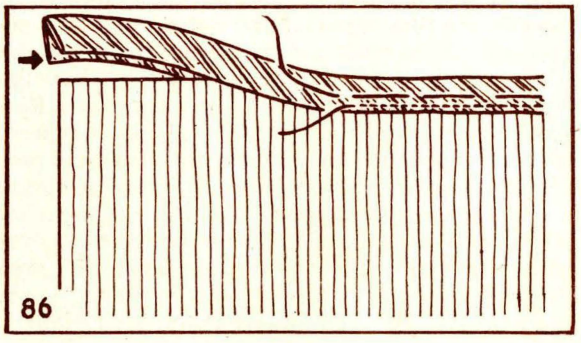

85

To Apply Bias Trim (Ill. 85)

Use the binder attachment on your sewing machine for applying binding to long straight edges. Do not baste Bias Trim when you use the Binder. It may also be stitched without basting when the regular machine presser foot is used, although this method is more tedious. Turns or curves should always be basted when applying Bias Trim. The under side is folded slightly wider than the upper side and as you stitch close to the edge, the under side will be caught (Ill. 86). Double-fold Bias Trim is packaged in this way.

To Join Bias Trim

To join Bias Trim for a finished opening, such as a sleeveless dress, baste Bias Trim allowing two inches at each end of the joining. When basting Bias to a curve, shape and stretch the bias to the curve as you baste. Pin and baste the joining on the lengthwise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grain of the fabric, stitch, and press open so that the joining will lie perfectly flat. The binding is then machine-stitched flat to the garment turned and hemmed (Ill. 87).

To Apply Bias Trim to a Corner

Stitch Bias Trim at right angles from both sides of fold as shown. Apply to edge and stitch along fold. Turn to wrong side and hem (Ill. 88).

To apply to corner of a square neck, slash the corner of the neck at right angles to the direction the binding is to take. Cut slash the width of the folded Bias Trim. Stitch binding to corner, pivot on machine needle, fold binding in true miter folding inside portion over corner slash. Continue to stitch binding after miter is folded (Ill. 89).

Binding Finished by Hand

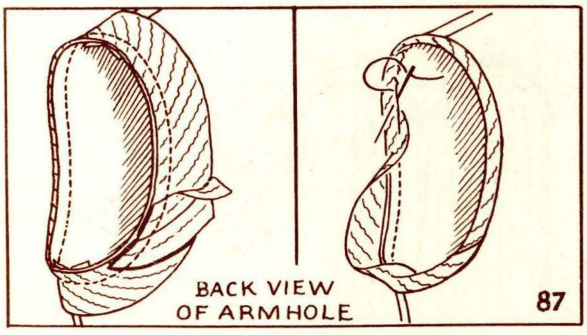
(Ill. 90)

When a narrow binding is desired and when you do not want the stitching to show, baste one edge of Bias Trim to the edge to be bound right sides together. Use the fold as a guide line and stitch, trim off excess fabric, turn to wrong side, and hem to machine stitching. For a narrow French binding, cut Bias Trim in half.

Bias Trim for Decoration

Piping and Facing (Ill. 91). You may combine piping and facing in one operation by the use of Bias Trim. Apply Bias Trim to edge as above. Turn to wrong side, allowing a narrow edge 1/8 inch or less to extend on the right side. The width of the piping is controlled by the amount of fabric turned to the wrong side. Stitch along edge of garment and slip stitch bias facing to inside of garment.

When applying Bias Trim for a facing on a curved edge, trim and clip edges of seam before turning bias to inside, then clip edges of bias facing so that it will lie perfectly smooth.



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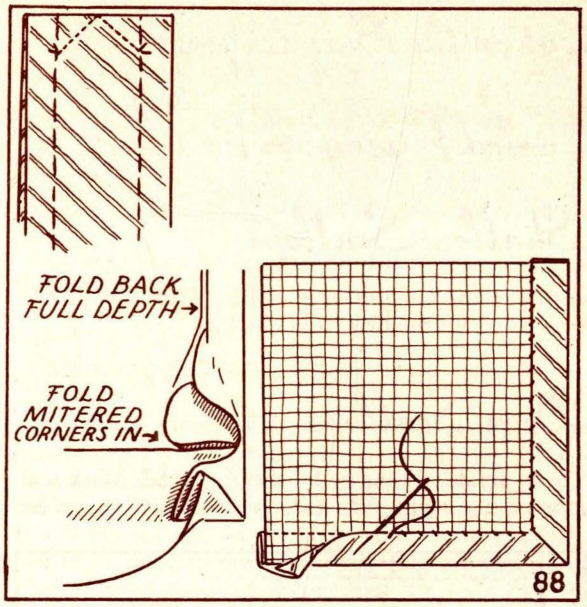

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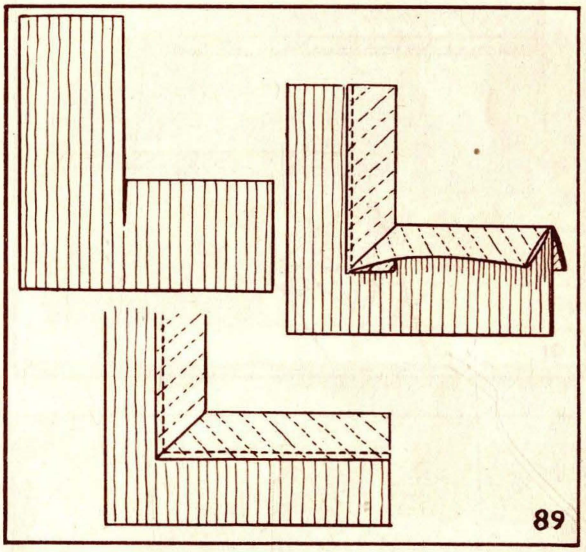
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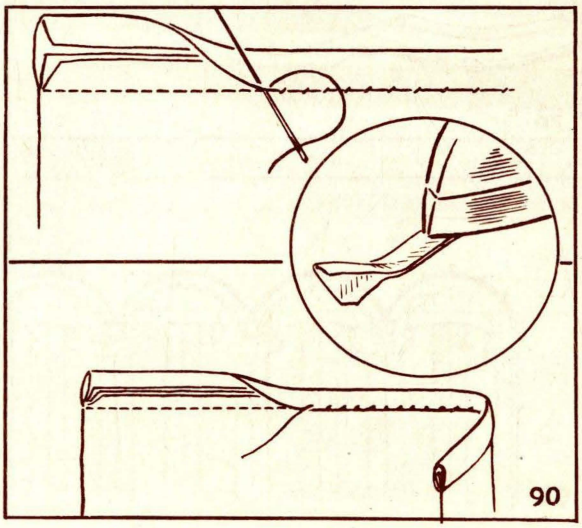

90

Cut on the Bias (CONTINUED)

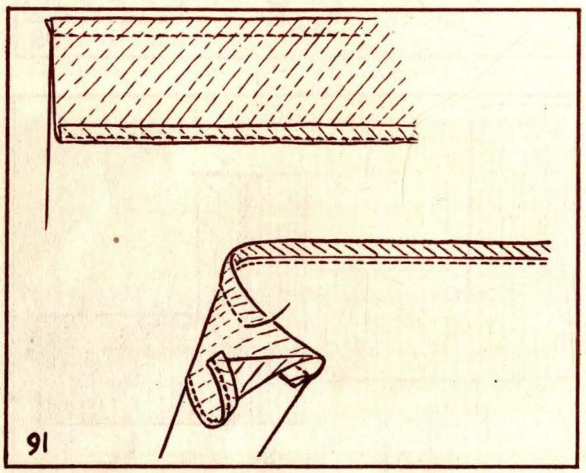
Corded Piping (See page 15)

Shallow Scallops

Apply in the same manner as Bias Trim. These look best when finished by hand (Ill. 92).

Deep Scallops (Ill. 93-94)

These should always be finished by hand. Mark scallops on the right side using a cardboard gauge before applying binding. Baste and stitch one edge of Bias Trim to marking. Do not allow extra material at corners of scallops, but pivot around machine needle at each corner. Trim excess material close to stitching, clip each corner to the stitching so that the binding will curve smoothly. As you hem the Bias Trim, take little pleats in the under side at corners to give scallops a rounded appearance.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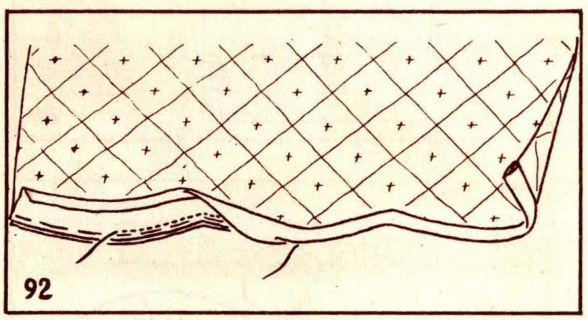
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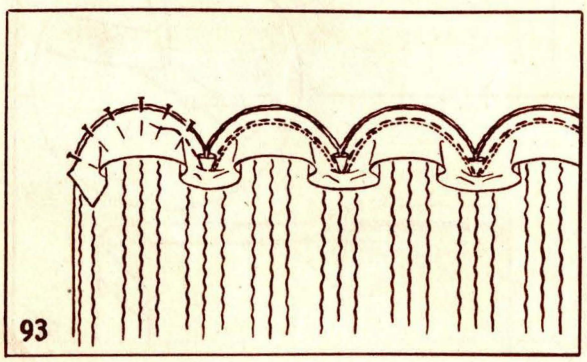
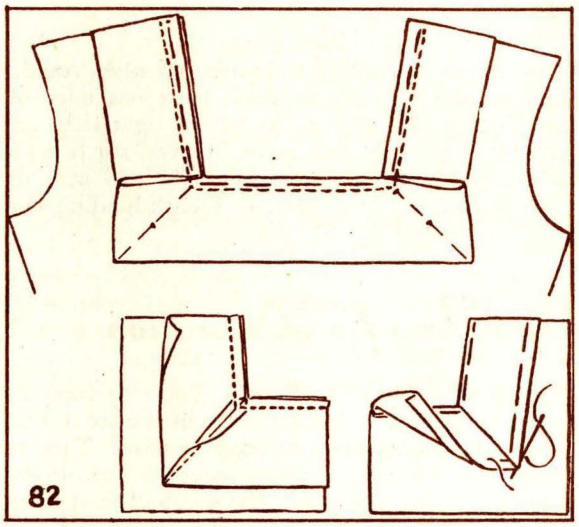

93

Facing Facts *(Continued from page 33)*

Mitering the Facing on a Square Neckline or a V-Neck (Ill. 82). Pin a bias or a straight strip to neckline right sides together. Leave a triangular fold at corner. Pin, so that the facing lies perfectly flat. Baste and stitch at corners. Cut away excess material and press ⅛ inch seam open. Baste and stitch facing to entire neckline. Clip seam under mitered corner to the stitching line. Turn to wrong side, baste, press, machine stitch raw edge, and slip stitch to garment or allow to lie flat inside garment.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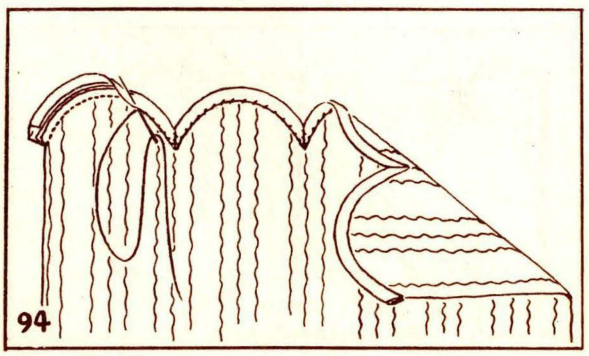

94

APPLIED AND INSERTED *Lace*

The beauty added to a garment by the application of real lace is completely ruined by inexpert application. Quality rather than quantity is a good rule when buying and using lace. Use number 80 thread and a size 8 needle for fine lace, and number 40 thread and a size 6 needle for heavier laces.

To Apply Lace Edging (Ill. 95)

Place right side of garment and lace together and ease the lace slightly between the thumb and forefinger as you whip the two edges, taking small shallow stitches close together.

To Apply Fulled Lace to an Edge (Ill. 96)

To gather lace, pull the strong straight thread that lies along the edge. Apply lace to a narrow hem, right sides together. Roll edge toward you and whip lace at the same time.

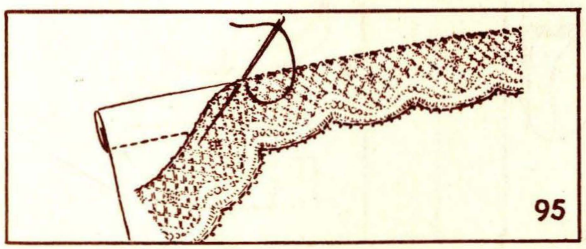
Lace may also be fitted to a shaped edge by pulling the strong straight thread. This work should be placed on a flat surface and pinned to a piece of paper until sewed. Whip together with small stitches.

Insertion and Medallion (Ill. 97)

Baste lace insertion or medallion to position on the right side. Stitch, trim away cloth under lace, leaving about ¼ inch seam. Finish this with overhanding or a fine rolled hem, depending on weight of fabric.

Joining Lace and Entre-Deux (Ill. 98)

Roll and whip hem and entre-deux with right sides together. Trim fabric close to cord of entre-deux and whip lace to the cord.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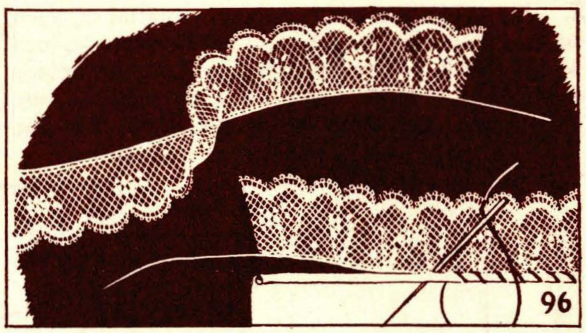
Joining Lace (Ill. 99)

The design must be followed when joining lace. Lay one piece on top of the other so that the patterns coincide. Pin around and overhand on the right side along the pattern line with very fine stitches. Trim away excess lace on the right and wrong side, very close to the overhanding. Place a damp cloth over lace and press with a warm iron.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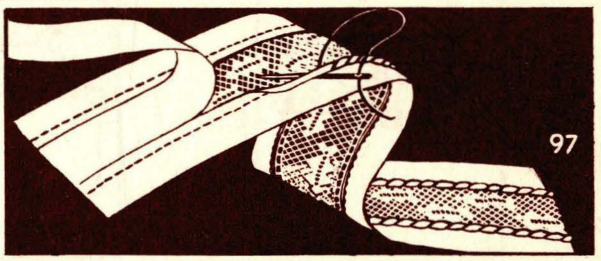
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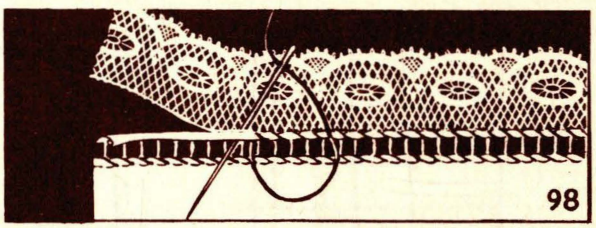
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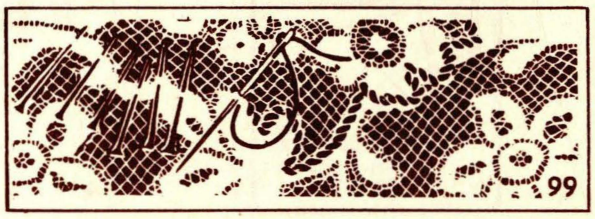

99

Pockets WELT OR BOUND

Welt Pocket (Ill. 100)

Used on the straight of the fabric for skirts or dresses. The grain of fabric pattern of welt piece should match that of garment.

1. Mark pocket with basting. Cut welt pieces on straight of goods 2¼ inches wide and ¾ inch longer than pocket marking. Fold right side out lengthwise through center and baste on right side of garment with raw edges just below pocket markings as shown.

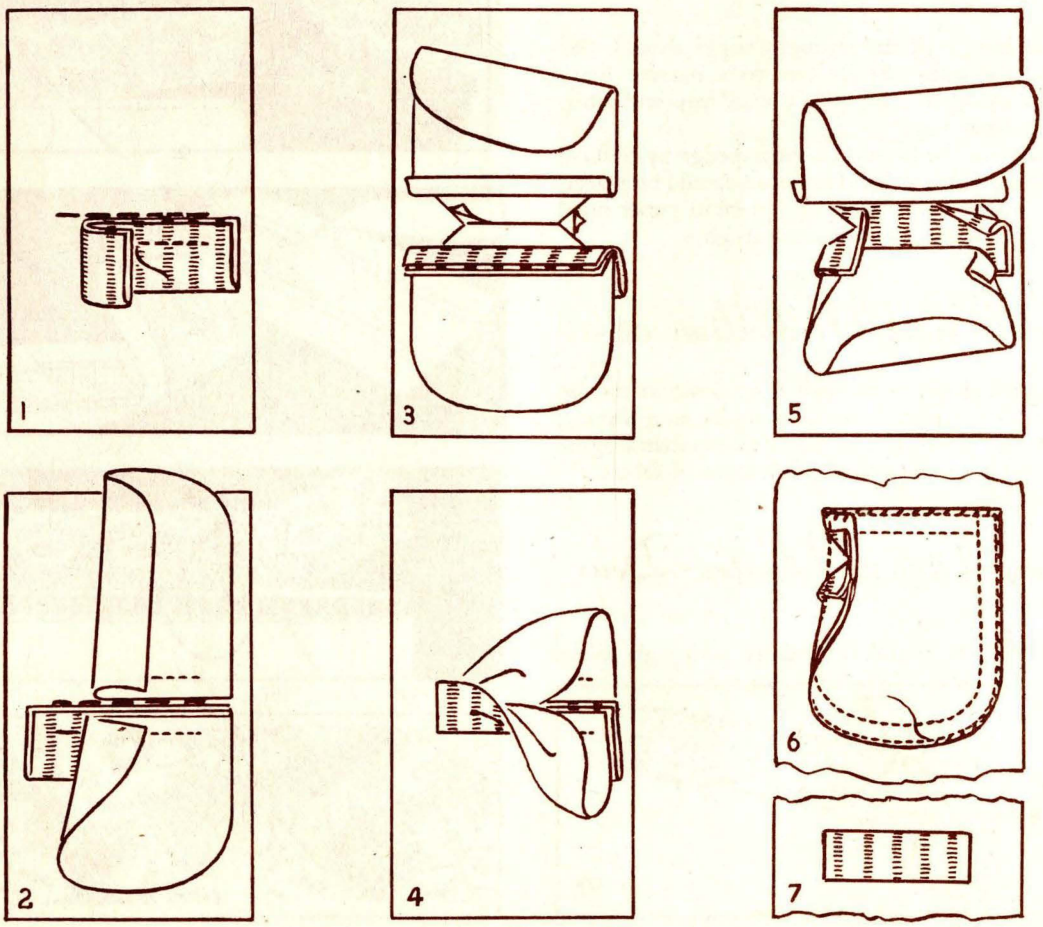
2. Cut pouch pieces of garment material ¾ inch wider than pocket marking and the top piece ¾ inch deeper than bottom piece. Place as shown right side down on right side of garment with edges meeting pocket marking. Stitch the length of the marking, stitching ⅜ inch above and below the marking. This should make a welt of ¾ inch wide finished.

3. Turn back the edges of the welt and pouch pieces and slash along the pocket marking to within ⅜ inch of ends and then diagonally as shown.

4. Turn both pouch pieces and all raw edges of welt through opening to wrong side.

5. Arrange welt on wrong side to meet top of opening exactly.

6. Stitch pouch pieces together, sewing through ends of welt and through the slashed triangle at ends of pocket opening. Make second stitching around pocket, and overcast.



(Ill. 100)

Bound Pocket (Ill. 101)

Used on the straight or diagonal of the garment.

1. Mark placing and length of pocket with a basting line.

2. Cut the pocket piece, usually 4 inches wide and 8 inches long. The pocket pieces should fall with the grain of the coat and, therefore, should be cut differently for the diagonal pocket.

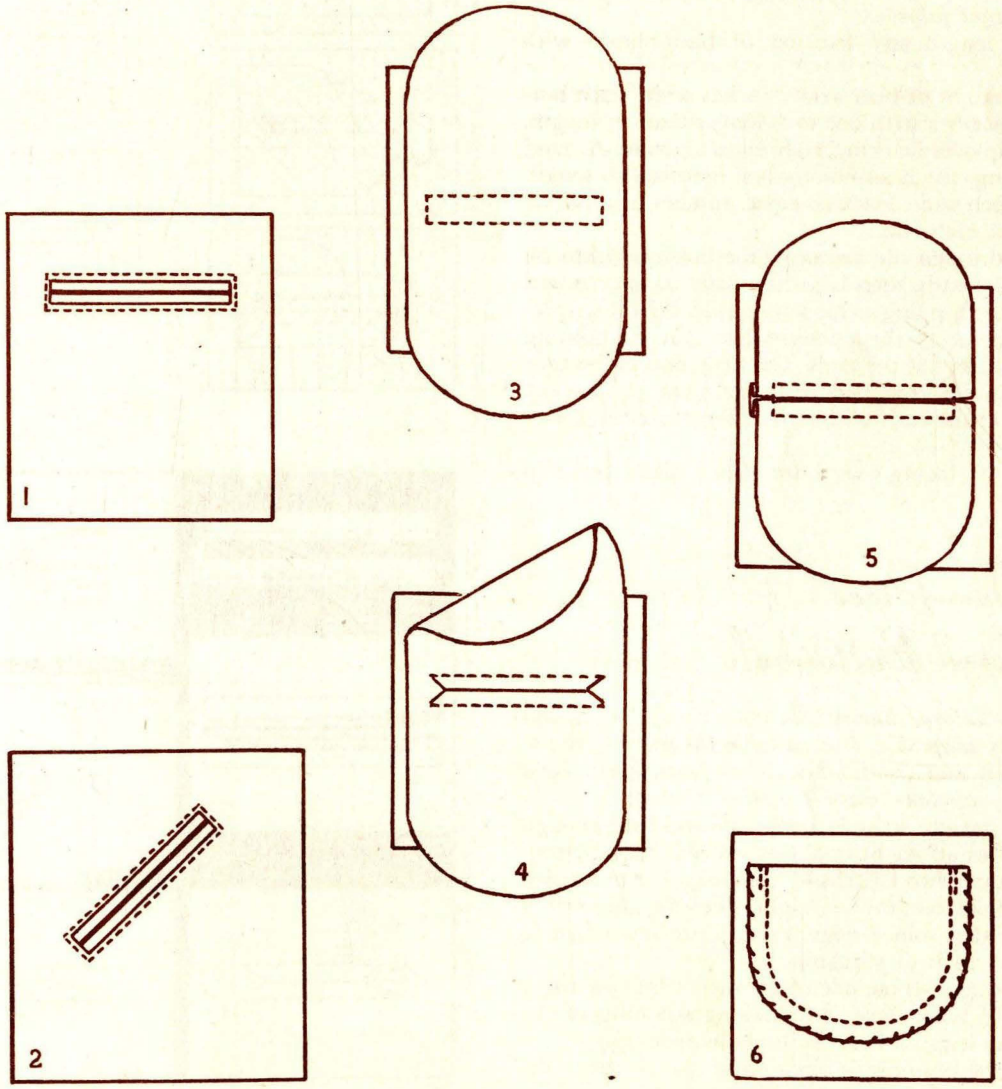
3. Mark center of pocket piece with basting and place pocket piece on outside of garment right sides together and basting marks matching.

4. Stitch oblong ⅜ inch around marking basting. Make equal number of machine stitches across each end.

5. Slash directly through the center of the stitched oblong to within ¼ inch of the ends; then make diagonal slashes to each stitching.

6. After slashing, turn the pouch piece to wrong side of garment; then fold to exactly meet in center of slashed opening. Baste in this position; then turn to right side and make the stitching shown in Fig. 1. On the wrong side, this stitching appears as in Fig. 5.

7. When the binding has been stitched, fold the upper part of the pocket piece down, and stitch around the pouch, catching the triangular pieces at the ends of the pocket slash in with this stitching. Make the stitching double here, as shown, to hold the triangular ends firmly. Trim the pouch a seam's width from stitch and overcast edges.



(Ill. 101)

Buttonholes BUTTONS

It is quite possible to fasten your dress with a snap and sew a button over it, but if you wish it to have distinction and character, make real buttonholes. The allowance for a buttonhole is ⅛ inch longer than the width of your button. The distance from the edge of the garment is ordinarily one half the width of the button to be used.

A Bound Buttonhole (Ill. 102)

One of the most satisfactory methods of making fabric buttonholes. Sometimes used as a decorative finish employing a contrasting color or grain on light weight fabrics.

Mark length and location of buttonholes with basting.

Cut straight or bias strip 2 inches wide. Each buttonhole needs a strip one inch longer than its length. Baste strip over marking, right sides together. Around the basting, stitch an oblong box identical in length and ¼ inch wide. Have an equal number of machine stitches at each end.

Slash through the center of the box to within ⅛ inch of the ends, then clip diagonally to the corners.

Turn the binding to the wrong side. Fold it to meet in the center of the opening. See that no binding material shows at the ends. The little box pleats thus formed on the wrong side of the garment are fastened together at the ends with two or three over and over stitches.

Place the facing over buttonholes, slash, and slip stitch.

A Two-Piece Tailored Buttonhole (Ill. 103)

This is a tailored buttonhole that is very strong and extremely adaptable. It is suitable for use on cotton, linen, silk, and wool fabric. It is particularly good for heavy woolens, since it is trim looking.

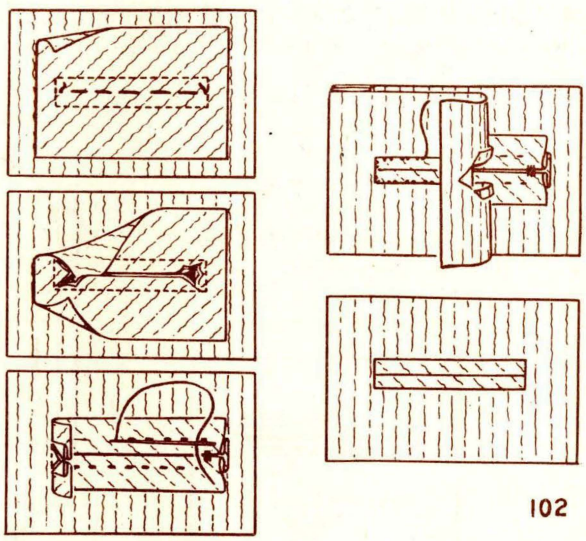
Cut a straight strip ¾ inch wide and long enough to allow for all the buttonholes needed. Each buttonhole requires two lengths ½ inch longer than its own length. Fold lengthwise, right side out, and stitch ⅛ inch from folded edge. Press. Trim raw edges to within ⅛ inch of stitching.

Place strips on outside of garment with raw edges on line of buttonhole. Stitch along stitching of the strips, the length of the buttonhole opening.

Slash the buttonhole opening, as shown, from the inside of garment.

Turn piping strips through slashed opening to inside of garment. Stitch triangular sections at ends to piping.

Place facing over buttonhole, slash, and slip stitch.



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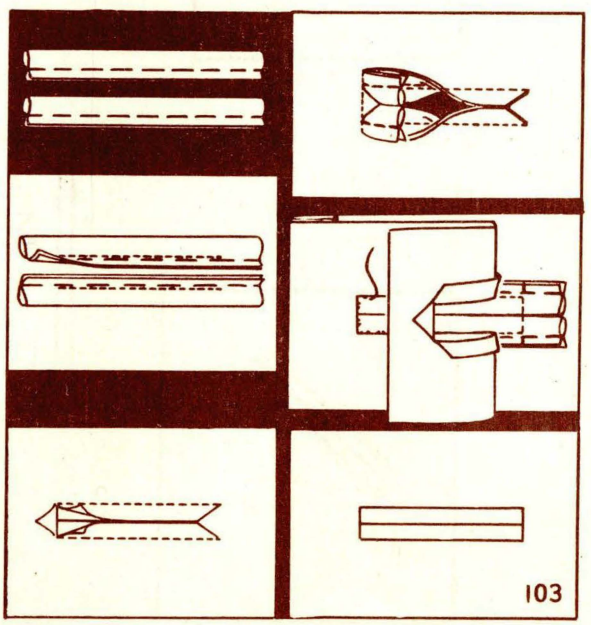


103

Buttonholes (CONTINUED)

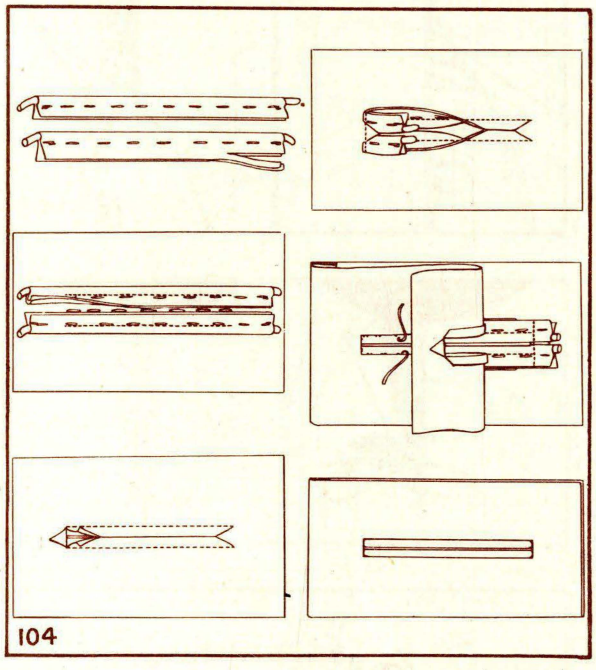
A Corded Buttonhole (Ill. 104)

Use for decoration.

Made exactly as welt or tailored buttonhole, except that the covering of the cord is cut on the bias.

A Worked Buttonhole (Ill. 105)

Used on garments that are laundered frequently.



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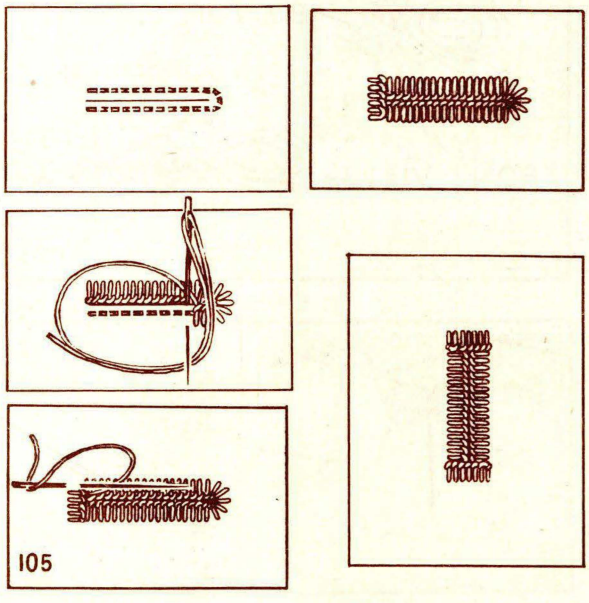


105

Mark length and location of buttonholes with basting. Stitch around marking with machine stitching and slash. Finish with buttonhole stitch.

To make a buttonhole stitch, hold the buttonhole over the forefinger. Bring the needle toward you through the nearer edge at the depth you desire, about $\frac{1}{16}$ inch. Draw the thread which hangs from the needle first to the right and then left, under the needle. The loop thus formed is brought firmly to the raw edge.

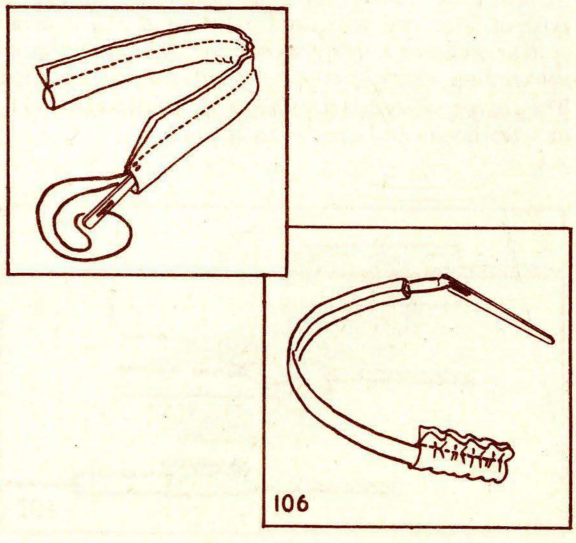
When the buttonhole is horizontal, the buttonhole stitch is made from the inside corner, brought around the outside corner in a fan-shaped curve, and returned to the inside corner on the opposite side. Here the buttonhole is finished with several up and down stitches secured by blanket stitches. When the buttonhole is vertical, both ends are finished with blanket stitched bars.

Loop Buttonholes

Used as a decorative trimming for neck or sleeve placket closings. Loops may be made of bias tubing with or without cording, braid, or embroidery thread. The width of the finished loops will be governed by the stitching from the fold edge.

To Make Plain Loops (Ill. 106)

Fold a narrow bias strip of self fabric or Bias Trim through the center, wrong side out, and stitch the lengthwise edge of the strip together. Sew a threaded bodkin to one end of the material. Slide tubing right side out by drawing bodkin through.



106

To Make Corded Loops (Ill. 107)

Fold a narrow bias strip through the center. Sew cording and a narrow piece of string to one end, as shown. Keep string inserted as you stitch the lengthwise seam. Pull the string through from the inside, working fabric over cording as you pull.

When Using Tubing, Corded Bias Trim or Braid

To apply loops to a bound opening, first mark the tubing at equal distances to fit the buttons and then sew to the inside of the opening, as shown, (Ill. 108), with small blind stitches.

To Apply Loops To a Faced Opening (Ill. 109)

Mark tubing at equal distances to fit button plus ½ inch for seam allowance. Cut the required number of loops, apply to opening on the right side with raw edges together. Stitch and apply facing, using the first stitching line as a guide line, and stitch facing to dress. Turn to wrong side and tack facing to dress.

Loops made of braid are applied with either of the above methods.

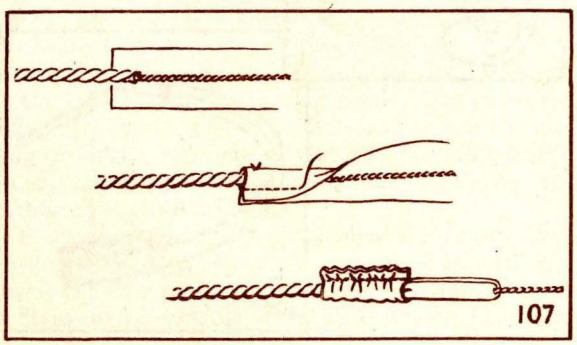
To Make Worked Loops (Ill. 110)

Measure even distances on the edge of the opening to fit buttons. Make three foundation stitches. To keep all loops the same size, draw foundation stitches over a lead pencil. Cover the foundation stitches with blanket stitches, using buttonhole twist.

Frogs

Are used as decorative fastenings on dress and lingerie.

When the corded tubing has been made, decide the type of frog you will need, whether a plain inconspicuous one or a fancy showy one. By manipulating the cording, many interesting motifs may be designed. They may be fastened together with a button (Ill. 111) or with hooks and eyes as in Ill. 112.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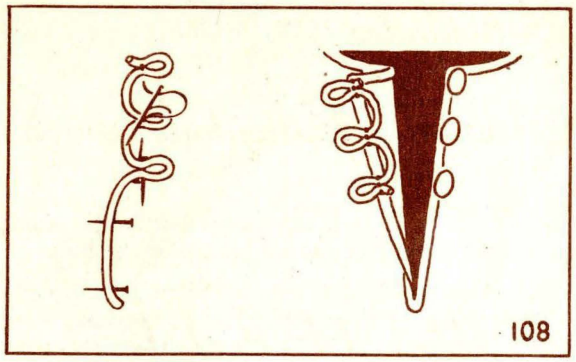
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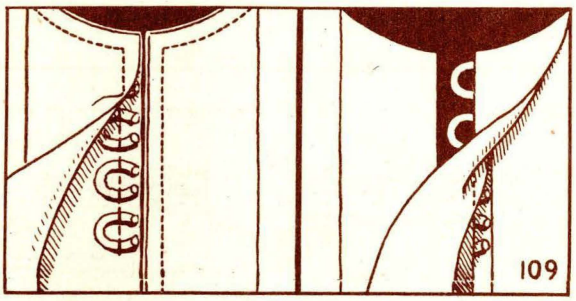
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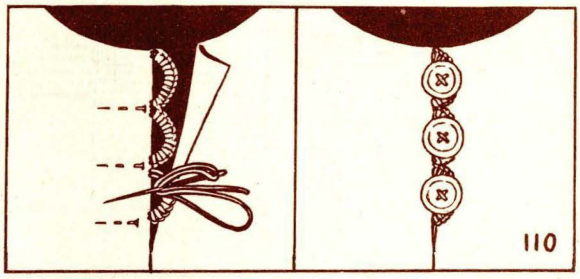
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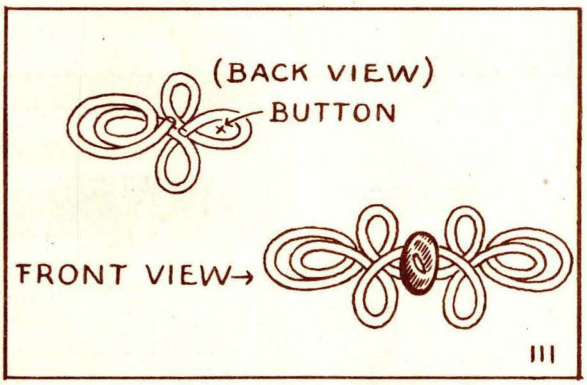

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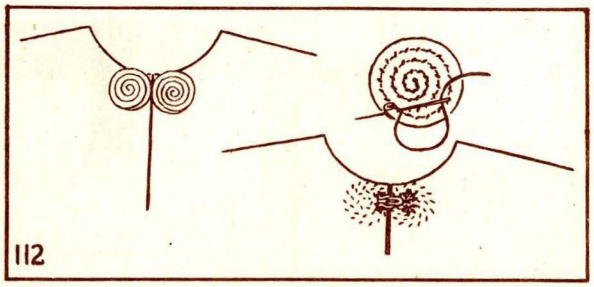

112

Buttonholes (CONTINUED)

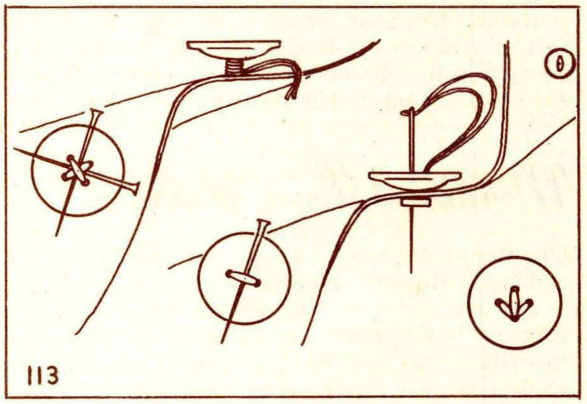
Sewing on Buttons (Ill. 113)

Buttons must correspond to buttonholes, and hooks must meet eyes if your dress is to have a smooth-fitting, well-finished appearance. The choice of fastener depends upon your taste and the strain to which the closing is subjected. Crown Zippers are ideal fasteners, and a complete section on their use has been included on pages 24, 25, 26 and 27

Use a double thread for sewing on buttons. Make a knot in the thread and hide the knot under the button by first pushing the needle through from the right side. Place the button in position. If it has holes, lay a pin across the top to keep the thread loose, and sew back and forth across the pin. By winding the thread between the button and fabric, a shank is formed, permitting the buttonhole to slip easily over the button.

Button and Carpet Thread is recommended for sewing buttons on men's and boys' heavy clothes, such as overcoats, overalls, and suits. Heavy Duty Thread, in colors to match, is the choice for sewing buttons on any fabric with a firm body, such as lightweight wool or crepe dresses, and for making buttonholes in children's garments.

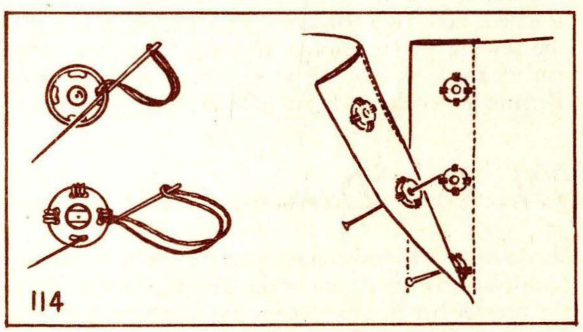
If there is to be unusual strain on a button, reinforce it with a piece of garment fabric, folded into a small square, by sewing it on the wrong side at the same time as the button is sewed on the right side. Small buttons are used to reinforce buttons on heavy wool materials.



113

Snap Fasteners (Ill. 114)

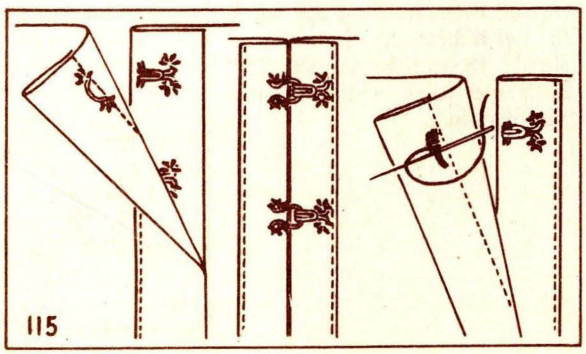
Snap fasteners should be secured firmly with an over and over stitch. Each hole should be sewed separately and the thread carried on the wrong side of the garment to the next hole. They should not be placed more than two inches apart. Most snap fasteners have a perforation through the center. Attach one side of fastener. Hold the garment closed and draw thread through the hole and the upper layer of fabric. The thread marks the location of the other half of the fastener. Catch it to the garment at this point with a pin through the center hole. Sew on while held in this position.



114

Hooks and Eyes (Ill. 115)

Hooks and eyes are caught with an over and over stitch in an open formation around the curved edges. When sewing on the hook, run your thread up to catch it near the top. The regular eye will extend slightly beyond the edge of the opening. The straight metal bar or a thread bar worked with a blanket stitch is placed on the seamline.



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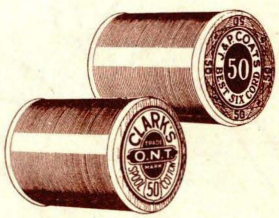
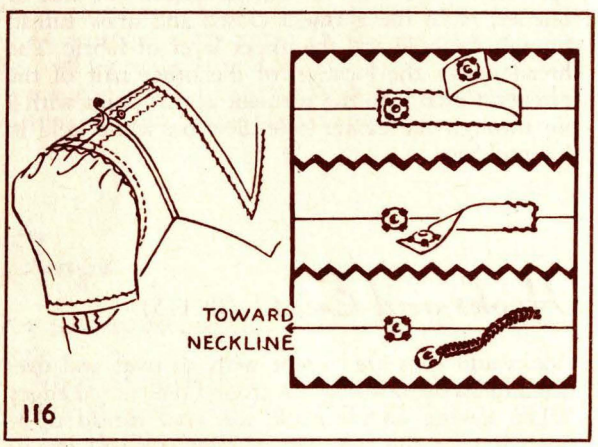


A Stitch in Time SAVES NINE

Cultivate the habit of mending, repairing, and altering. A small investment in time will return substantial dividends in comfort and good grooming, to say nothing of the actual money savings effected by this lengthened life of garments and accessories.

Dress Shields

Shields will stay in the desired position, if you make them secure with invisible stitches, using mercerized sewing thread of a color to match your garment. Do not be content to stitch the shield to the under armhole only, but tack it also at each edge secure to the underarm seam of the dress and the sleeves.



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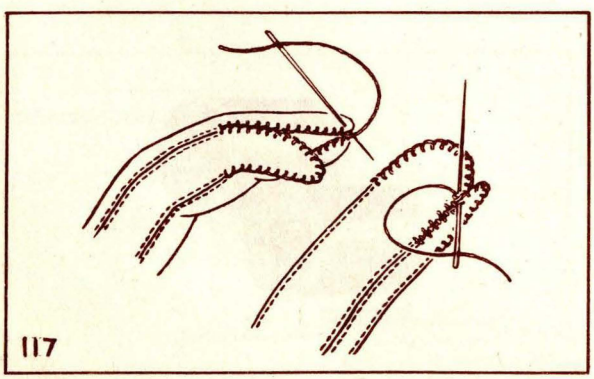

117

Lingerie Straps (Ill. 116)

An inconspicuous strap sewed to the inside of shoulder seams on frocks and blouses will keep unruly lingerie straps on your shoulders.

Make the straps of a single crochet-chain, narrow tape, or of the dress fabric. Sew one end to the shoulder seam with mercerized sewing thread one quarter of the way from armhole. Sew one side of a No. 000 snap to the free end, and the other side of the snap to the shoulder seam directly under top half of snap.

This treatment will save many a shoulder strap from straying off the shoulder or pulling loose at the point of contact with the slip.

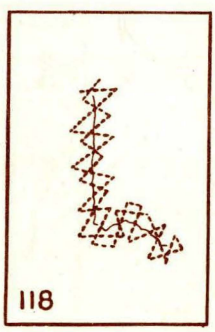
Mending Gloves (Ill. 117)

Use Mercerized Sewing Thread in a matching shade and No. 6 Milward's Needle.

The first step is to make blanket stitches along the edges of the ripped seam to strengthen it. Then draw the edges together by overhanding through the blanket stitches as illustrated. Start without a knot, but hold thread down along edge of seam as you overhand. When the end of the ripped seam is reached, take two stitches back to make the end of the sewing strong enough to hold. Carry the thread end to the inside of the glove finger and clip it off. Be sure all thread ends are hidden on inside of glove.

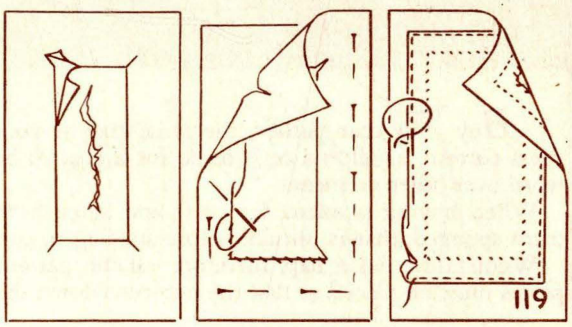
Machine Darning (Ill. 118)

To do machine darning, remove the machine presser foot, place the work under the needle, then let down the presser bar just as though the foot were attached, so there will be tension on the upper thread. Take one stitch to draw up the bobbin thread, then, holding the work flat with both hands, move it slowly from side to side and back and forth while running the machine.


118

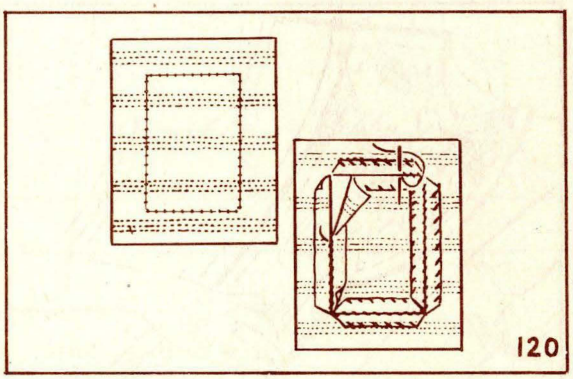
Hemmed Patch (Ill. 119)

The material around a tear is often so weakened that a patch is more efficient than a darn. Cut the fabric to a square or oblong on the thread of the goods and trim away the weak part. Clip the corners of the opening, so that they may be turned under. Pin the patch material under the opening, matching the grain of the patch to the grain of the garment, both lengthwise and crosswise. Turn under the raw edges of the hole and hem them down to the patch. Next, turn to the wrong side, turn the edges of the patch under and sew it down to the garment.



Overhand Patch (Ill. 120)

Not as strong as a hemmed patch, but less conspicuous. Cut the fabric to a square or oblong as for a hemmed patch, turn back the edges. All the sewing is done on the wrong side of the garment. Fit the patch piece into the hole exactly with its edges turned back as shown here in the lower sketch. Now, overhand the patch in place with tiny stitches on the wrong side as shown. Overcast the raw edges, and press thoroughly. These sketches illustrate clearly the accuracy with which patches should be matched to the grain and the design of the fabric.

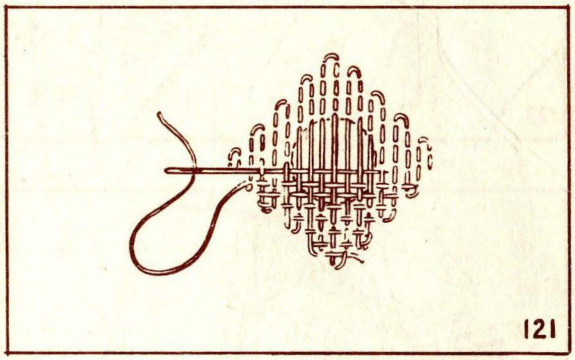


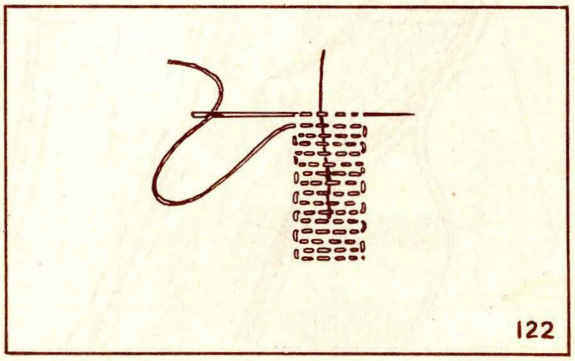
Darning (Ill. 121-122)

Many a run starts from a hole. The efficient treatment is to mend the hole at once. Keep in your mending basket darning threads — silk, mercerized, or plain, and Chadwick's Mending Wool, darning or crewel needles, a darning egg for socks, and a small pair of embroidery hoops to hold flat fabrics taut.

Use one or more strands of darning thread, according to the weight of the stocking or fabric to be mended. In matching thread to an article, always choose a shade slightly darker than the fabric, as the thread works in a little lighter than it appears on the spool. Trim the frayed edges of a hole and begin darning far enough from hole to take in all weak portions. No knot should be made in thread when darning, just draw thread neatly through the fabric, leaving end loose. Trim off loose ends close to fabric when hole is completely darned. Put in lengthwise threads first, with rows of running stitches, working over and under edge of hole. Leave stitches at end of rows quite loose to prevent finished work from puckering. Turn work around, and weave in filling stitches plain weave style. Finish work with a back stitch.

The life of a stocking may frequently be tripled by reinforcing a worn spot before the threads actually break. A fine needle and thread may be worked through the mesh without making any stitches on the right side.





A Tailored Coat — HOW TO MAKE

*B*uy your coat pattern the same size as your dress pattern, as allowance is made for a coat to be worn over other garments.

When buying woolens for coats and suits, have them sponged, that is, shrunk before starting to cut.

Wool fabric has a nap, therefore, all the pattern pieces must be placed so that the nap runs down the garment. Observing the same preliminaries as in making a dress, proceed with cutting. Allow one inch on all straight seams and ¾ inch on curves. Baste.

Make all the adjustments necessary in the body of the garment before fitting the shoulder and under arm seams.

Make certain that all alterations are made in the pattern pieces before cutting the linings and the facings. For the lining use the coat pattern but allow two inches of material at the center back. Frequently on heavy coats there is an interlining of lamb's wool. For this purpose the regular pattern is also used, but the seam allowances should be cut away. The front facings and the collar have interlinings of tailor's canvas. Use the same patterns for both. The collar interlining and the facing should be cut on the bias to make the collar roll more smoothly.

Place coat flat on a table, wrong side out. Pin interlining for front facings to coat and make secure with diagonal bastings.

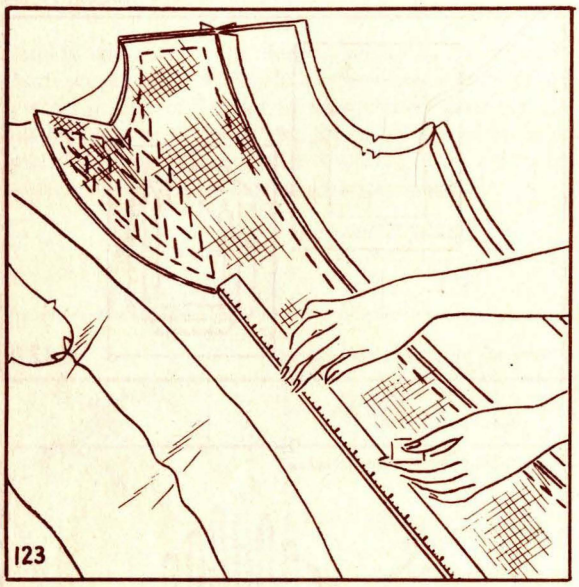
Make sure stitches do not show on right side. Straighten this interlining with a yardstick (Ill. 123). Baste narrow twill tape flush with seam line, mitering the tape at the point of lapel. First (Ill. 124) sew edge to seam allowance with fine hemming stitch and then sew the other edge to the interlining. Trim away seam allowance on the interlining.

For collar, sew interlining to back of collar with diagonal basting. From the point where the collar starts to roll make several rows of parallel stitchings ¼ inch apart, as shown. Tape edges of collar also. Trim seam allowance of interlining (Ill. 125).

Baste and stitch this section of the collar to the coat. Press seams open, clip seam allowance, and tape seam line.

Baste and stitch top of collar to front facing (Ill. 126). Press open seams and clip.

Pin facings and collar to coat right sides together and stitch around, using outside of tape as a guide



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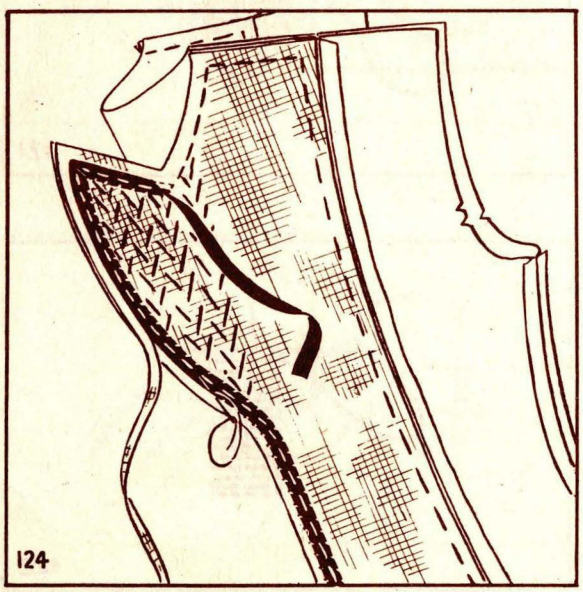

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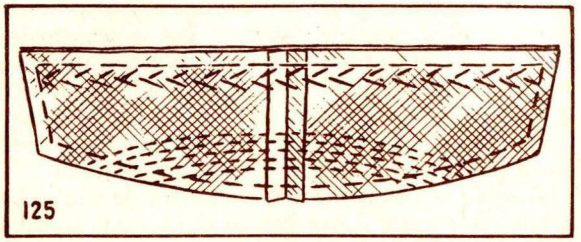


125

line. Clip corners. Trim off seams, one a little narrower than the other. Turn facing to wrong side of coat. Begin at bottom of coat, and on the wrong side sew close to the edge with a combination of back and blind stitches. These stitches must be firm but not tight and should catch the seam allowance and facing together (Ill. 127). This procedure prevents the facing from rolling to the right side. If there is a lapel, reverse the work at the point where the lapel begins. Pin inner edge of facing to inside of coat and catch stitch beginning six inches above hem around to same point on the other front.

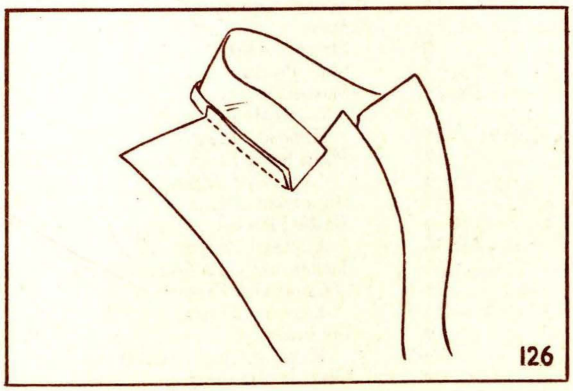
Turn hem on coat and finish with seam binding. Where the facing is free, trim away excess material inside to about ½ inch. Continue catch stitching down to top of hem, blind stitch facing to hem and across bottom of coat.

LINING . . . If there is to be an interlining in your coat, it should be inserted before the facings are applied. Place interlining to each seam and catch stitch the two interlining edges across the wool seam, or else slide the edges of the interlining under the wool seam allowances and catch stitch the wool seam allowance down against the interlining. Then the lining is set into the coat in the usual manner.

Cut, baste and stitch the lining seams, with the exception of shoulder and armhole seams, and press open. Catch stitch darts at the front and back as shown (Ill. 128). For fitted coats, catch stitch at waist line also. Place coat wrong side out on a dress form or on a person. Put the lining on. Watch to see that the crosswise grain does not drag. Begin 4 inches from the top to tack seams to each seam of coat with raw edges together and continue to within 4 inches of the bottom. Fit shoulder seam of lining over coat shoulder, lapping back of coat over front, and sew with fine hemming stitches. Turn in lining at front and blind stitch all around facing to within 4 inches of hem. Run a basting around the bottom of the coat about 4 inches above hem to hold lining in place. Turn up hem of lining, baste, and blind hem lining separately (Ill. 128a).

Tack lining to armhole with back stitches on pressed open armhole seam. Secure lining at each seam line (Ill. 129) with French tacks or roll back lining ½ inch and blind stitch to wool hem. Linings are made ½ inch shorter than the coat length.

Linings on short jackets are hemmed directly to the hem. Continue as for a coat lining, but when you turn hem of lining, trim off excess material.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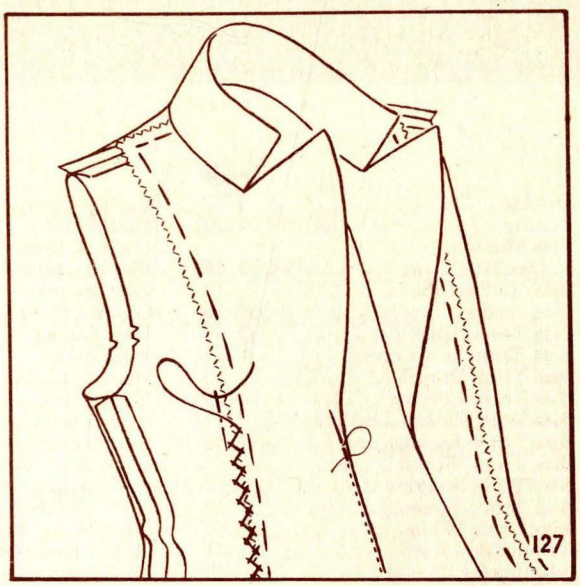
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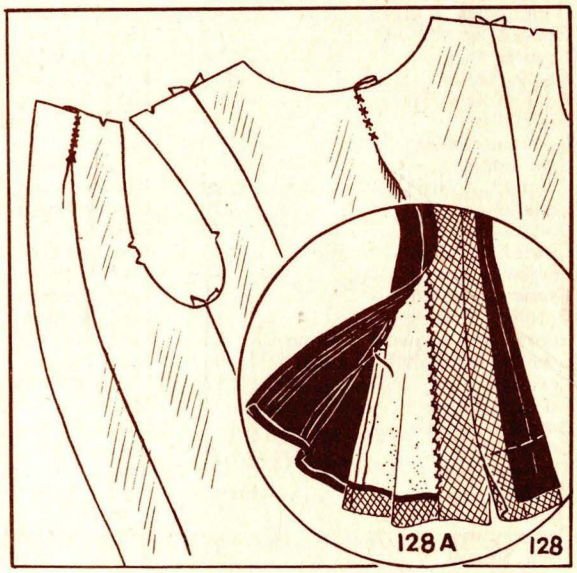
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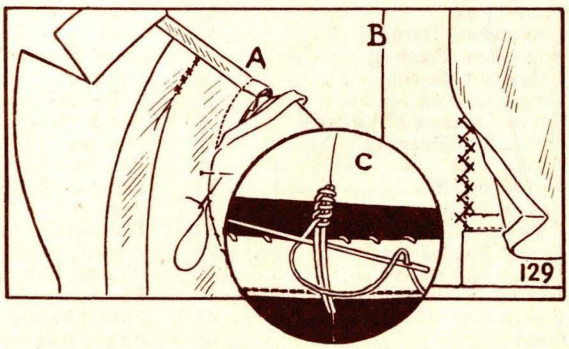

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